

APRIL, 1957

music journal

EDUCATIONAL MUSIC MAGAZINE



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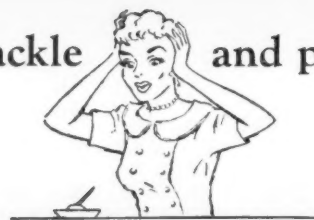
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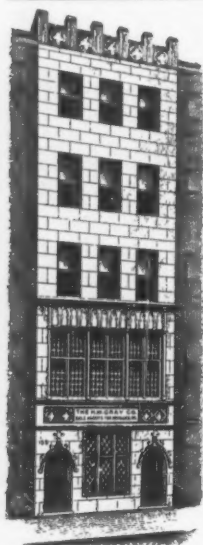
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Editorially Speaking . .

WITH this issue begins the new amalgamation of *Music Journal* and *Educational Music Magazine*, presumably combining the best features of both publications. We welcome a host of new readers as well as new advertisers and contributors to these columns, and we hope they will share our confidence in the future association of two magazines which in their original and individual forms may have presented some apparent differences, by no means to be considered irreconcilable.

Educational Music Magazine has consistently lived up to its title, dealing principally and most practically with the vital problems of music teachers of all kinds and, with its parent Educational Music Bureau in the background, serving as a strong link between the music industry and the entire field of music education. From its policies we have adapted a possibly more liberal attitude toward this natural alliance, frankly encouraging what some might call "propaganda" or "publicity" in various phases of musical activity, so long as the underlying efforts (and perhaps also their results) can be honestly held up as models and even ideals for others working in similar or identical fields.

Thus we are publishing in this issue Mrs. Ellen Jane Porter's stimulating account of children's concerts in Dayton, Ohio (originally intended for *Educational Music Magazine* itself) as well as a highly personal discussion of the teaching of Jazz by Max Krone, a regular contributor to our new ally in the past. We offer direct and unqualified encouragement to such organizations as the Amateur Chamber Music Players, the Music Research Foundation and Phi Mu Alpha (Sinfonia). We are proud to feature a thought-provoking article by Frank B. Cookson, formerly editor of *Educational Music Magazine*, and some significant reminiscences by its general manager, Frederick A. Schneider.

But the now well established personality of *Music Journal* remains unaffected in various pieces emphasizing both entertainment and "popular scholarship," including pictorial features, with Jack Watson's Round Table continuing to present a novel approach to the less obvious factors in music education. We believe sincerely that the aims of these two magazines can be successfully merged in an all-around journal of provocative, occasionally amusing, often exciting adventures in the "advancement of music in America," and we appreciate the congratulations and good wishes already showered upon us from

distinguished sources. Our readers and advertisers have emphatically agreed with our policies thus far. May we continue, in our new double capacity, to earn their enthusiasm and good will!

IN this issue we are also previewing, within the obvious limitations of space, some of the Music Festivals and other summer activities announced thus far. There will be more details in our May-June number, but since many of our friends may be planning a musical vacation of some sort, well in advance of the actual dates, we shall be more than glad to give personal and individual suggestions to anyone asking for them. A mere postcard will bring a prompt answer.

The festival program, both here and abroad, promises to be bigger and better than ever before, and the available summer workshops and music camps are also approaching a new high tide in both volume and efficiency. There is something in store for every taste and budget, but the matter of selection is important, and the possibilities should be carefully considered before a final decision is made.

TWO years ago this magazine dedicated its April issue to the National Federation of Music Clubs, then holding its Biennial Convention in Miami, Florida. This year that important event takes place in Columbus, Ohio, from April 25 to May 3.

There will be a natural emphasis on Ohio-born artists, with Blanche Thebom of the Metropolitan Opera heading the list. (The State of Ohio has thus far supplied no less than four national Presidents to the Federation.)

The Philadelphia Orchestra, conducted by Eugene Ormandy, will be featured on the convention program, as also the Columbus Symphony Orchestra, under Evan Whallon, and the vocal and instrumental groups of Capital University. A welcome guest artist will be the Canadian soprano, Lois Marshall.

There will be a special concert by the winners in the Young Artists Competition, with six of the past winners also appearing at various times: Jean Geis, Claudette Sorel and Richard Cass, pianists; Eudice Shapiro, violinist; William Watkins, organist, and Miles Nekolny, baritone. American composers, several represented by new works, will include such well known figures as Howard Hanson, Roy Harris, Peter Mennin, Norman Dello Joio, Elie Siegmeister and Morton Gould. ►►►

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MUSIC FESTIVALS

THE summer of 1957 will usher in one of the most rewarding series of European music festivals thus far. In contradistinction to last summer's musical events, devoted almost exclusively to celebrations of Mozart's bicentennial, this year's richly diversified programs will cater to a variety of musical tastes. The musical fare, ranging from the 17th-century compositions of J. B. Lully to contemporary works, will represent almost every idiom of musical expression, whether it be classic, romantic, impressionistic or atonal.

Spain will offer two major attractions. *Granada*, celebrating its sixth season, June 24-July 4, will feature the Berlin Philharmonic Orchestra in symphonic concerts, which will be held in the rotunda-shaped courtyard of the Palace of Charles V. Outstanding Spanish artists will be heard in recitals in the magnificent setting of the famed courtyard of the Lions of the Alhambra, and performances of Spanish ballet will be given in the gardens of the Generalife. The town of *Santander* in northern Spain will also celebrate its sixth International Festival, August 2-September 2.

French Festivals

Visitors to France will have an opportunity of attending four prominent festivals. During *Bordeaux's* eighth Festival of Music, May 20-June 2, a varied music program will include Lully's opera, *Armide*, and there will be six symphonic concerts and chamber music evenings as well.

At *Strasbourg's* nineteenth Festival, June 14-June 25, six orchestral groups will collaborate in sacred music as well as classic and contemporary compositions. Opera stars of La Scala will be heard in Pergolesi's *La Serva Padrone* and Galuppi's *Il Filosofo Di Campagna*; and Yehudi Menuhin, Alexander Brailowsky and Francis Poulenc will be among the instrumental soloists.

Aix-en-Provence will observe its tenth International Music Festival, July 10-31, with performances of Bizet's *Carmen* and Mozart's *Così Fan Tutte* and *Le Nozze Di Figaro*; symphonic concerts by four French

(Continued on page 6)

LOOKING AHEAD

THE Juilliard School of Music has accepted the invitation of the Lincoln Center for the Performing Arts, Inc., to re-locate the School at Lincoln Square and to join with the Metropolitan Opera Association and the New York Philharmonic-Symphony Society in sponsoring the development of this area as a center for the performing arts.

Juilliard's move to the Lincoln Center will take place, at the earliest, in time for the 1960-61 academic year. Meanwhile the School will continue to operate in its buildings at 120 Claremont Avenue, New York.

The All-America Chorus will launch its 1957 good-will concert tour through nine European countries on June 22. Under the conductorship of James Allan Dash, this group will be a mixed ensemble of 100 voices, comprising voice teachers, church soloists, music students, choral conductors and amateur singers from 36 states and Alaska.

Interested organizations (schools, colleges, music clubs, choruses, AGO chapters, etc.) are invited to sponsor talented singers as their representatives in the All-America Chorus, paying all or part of the delegate's expenses. Such singers, whether chosen in open competition or by appointment, must meet the high standard of talent required of all members. Individual talented singers who have had significant choral experience are also invited to apply for membership. Detailed information may be secured by writing to The All-America Chorus, 325 North Charles Street, Baltimore 1, Md.

An unusual contest designed to provide recognition for professional violin makers of all countries has been announced in conjunction with the Third International Wieniawski Violin Competition for young virtuosos, to be held in Poland this year. Five prizes are to be offered for the best violins made in 1956 and 1957, with the first award valued at \$1,000 in U.S. currency. The winning instruments will become the property of the Polish State Collection of Musical Instruments and will be assigned to prominent young Pol-

(Continued on page 56)

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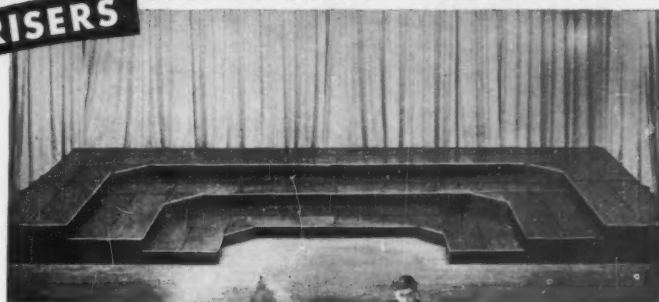
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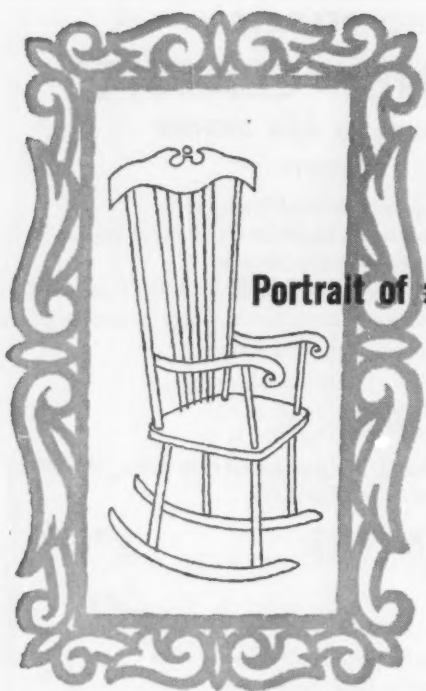
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MUSIC FESTIVALS

(Continued from page 4)

and German orchestras, featuring such soloists as Isaac Stern and Robert Casadesu, plus several recitals.

Besançon, the lyre-shaped city that nestles in a bend of the River Doubs, will conduct its tenth International Music Festival from September 5 to 15. Among the soloists will be Artur Rubinstein, Zino Francescatti and Dietrich Fischer-Dieskau, with the world première of G. F. Malipiero's *Concerto for Two Pianos and Orchestra*. In its efforts to foster youthful talent, *Besançon* will once again conduct its *International Competition for Young Conductors*.

Travellers to Switzerland can look forward to two comprehensive festivals of music and art. The month-long *Zurich Festival*, extending from May 31 to July 2, provides a combination of orchestral and chamber music concerts, the first scenic production of Arnold Schönberg's opera, *Moses and Aaron*, and solo recitals by such artists as Clifford Curzon, Clara Haskil and Yehudi Menuhin.

Swiss and Dutch

Lucerne, an eminent theatrical, music and art centre since the 15th century, celebrates its International Festival of Music from August 16 to September 7. Leading the Swiss Festival Orchestra and the Vienna Philharmonic Orchestra will be Ernest Ansermet, Sir Thomas Beecham, Andre Cluytens, Herbert von Karajan and Dimitri Mitropoulos, with Artur Rubinstein, Zino Francescatti and Nathan Milstein among the soloists.

This year's *Holland Festival*, June 15-July 15, will present the Netherlands Opera, the Concertgebouw Orchestra, the Hague Residentie Orchestra, the Netherlands Chamber Orchestra and the Hungarian String Quartet in a series of concerts, in addition to native and foreign companies in ballet and theatrical appearances. Participating conductors and soloists will include Eduard van Beinum, Rafael Kubelik, Erich Leinsdorf, Pierre Monteux, Szymon Goldberg and Ramon Vinay.

Those touring Germany this summer will find at least four festivals from which to choose. At the *Wies-*

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baden International Festival, May 5-31, the emphasis will be upon opera, with the foremost European opera companies and ballet ensembles performing works by classic and contemporary composers.

Devotees of Richard Wagner will undoubtedly assemble in *Bayreuth*, July 23-August 25, to hear outstanding casts in the best-loved Wagnerian music dramas. The Festival Orchestra and Chorus will be conducted by Wolfgang Sawallisch, Andre Cluytens, Hans Knappertsbusch and Wilhelm Piz.

Munich and Berlin

For a varied diet of opera, there is the *Munich Opera Festival*, August 11-September 10, where prominent soloists will join with the Choir and Ballet of the Bavarian State Opera and the Bavarian State Orchestra, with special attention paid to the works of Richard Strauss.

During its seventh International Festival, September 22-October 8, *Berlin* will be alive with activity in music, drama and pictorial art, with all of Europe represented in operas, concerts, ballets, theatrical productions and art exhibitions.

Anyone visiting *Vienna* between June 1 and June 23 can attend that city's unusually diversified International Festival, where music will be provided by an imposing list of soloists, conductors, orchestras and operatic groups.

The quaint town of *Dubrovnik* will provide open-air settings for the many musical events incorporated in its eighth Summer Festival, July 1-August 31. Several folklore concerts will lend a special flavor to this predominantly Slavic program of music, art and drama.

Moving on to Italy, one finds three festivals in progress. *Florence* will conduct its twentieth Maggio Musicale, May 4-June 30. The musical program will comprise symphonic and chamber music concerts, operas, solo recitals and ballet performances.

To further the recognition of present-day composers, *Venice* will dedicate its twentieth International Music Festival, September 11-25, to the presentation of contemporary music. Featured will be performances, under the direction of Dimitri Mitropoulos,

(Continued on page 53)

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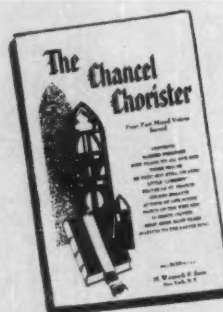
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Imaginative Reading About Music

FRANK B. COOKSON



READING a professional magazine can be compared with attending a professional convention. The table of contents is the program. The articles represent the meetings. The advertisements are the exhibits. You lack only the actual hearing of programs and the stimulation of meeting old friends, making new friends face to face. As compensation you have the advantage of being able to make this substitute convention take place in your own home, with the program arranged to suit your personal schedule, all at a cost considerably less than that of attending a convention.

Convention attendance may (and also may not) be more pleasurable than reading a professional magazine but, dollar for dollar, minute for minute, the magazine can give you a better return on your investment. For the live professional person both convention attendance and periodical reading are essentials. Both activities are beneficial, however, only to the degree that participation is active and imaginative.

Conventions have the advantage

Frank B. Cookson has just completed his highly successful activities as Managing Editor of Educational Music Magazine, to whose readers his name is well known. He is Professor of Theory and Composition at Northwestern University, Evanston, and is an active and most efficient worker in the field of music education.

of helping you to be active and imaginative as one result of the stimulation you receive from group and personal contact. Profitable periodical-reading produces activity mostly as a direct result of "imaginative reading."

What characterizes imaginative reading? Who is the imaginative reader? He is not the reader who picks up a magazine and wants to know, rather lazily, "What's in it that applies to my field?" The imaginative reader has a longer question, "What's in it for me, for my students, for my colleagues, for my administrator, that I can use directly, re-shape, or adapt?"

Related Fields

The imaginative reader can read an article concerning one field and find in it an idea for another field. He is the choral man who gets a rehearsal technique from an article dealing with music therapy. He is the piano teacher who rearranges his work-bench after reading an article on a filing system for orchestra music. He also reads the advertisements, the reviews, the editorials. And he reads them actively, for he is ever hopeful that some phrase, some sentence, some grouping of ideas will lead him into creative thinking and action.

Each issue of a professional mag-

azine can bring the benefits of a convention into your own office or home if you are the type of person who can "enjoy discontent."

Do the words "enjoy discontent" irritate you or disturb you? Use them as an example of imaginative reading. From those two words you can have a "conversation-piece" to provide the topic for a discussion, encouragement for some discouraged student. Put the words "Enjoy discontent" where your pupils can see them. Let them ask about the phrase or see if the expressions on their faces indicate a reaction. You now have your stage set for a discussion which could encourage students who are having troubles. Webster helps, for he writes that "enjoy" can mean "to have the benefit of." We also learn from him that dissatisfaction as opposed to discontent "implies something temporary and remediable." Thus, it is possible to "enjoy discontent."

The growing professional person can never be contented. If he is, then nothing needs improvement either in himself or in those whom he contacts. And if he needs then to be discontented, he might as well benefit from that discontent and receive the pleasure of recognizing his problems and playing the game of trying to do something about them.

Don't play the game alone! Be an imaginative reader! ▶▶▶



The Music of India and the West

PAULSON KAILASAM

MUSIC is a universal language, —the Volapuk or Esperanto of the human race. It is the outpouring of the springs of joy, grief, hope, despair and heroism originating from one fountain-head of sound common to all the peoples of the world. There must be something common to Indian and Western music which every cultivated ear and mind can appreciate.

The very fact that Western music has been praised by a host of Indians, including the great tone poet Rabindranath Tagore, while tributes to Indian music have been paid by musical luminaries of the Western world, should explode the fallacy that these systems are poles apart and prove that there is an actual unity in the seeming differentiation of the two styles.

Indian music has always been tinged with Impressionism. The art of extemporizing according to the impressions created by the music, the painting of the tone colors of the *Ragas* (Melodies) according to capricious flights of imagination on a background of skeleton harmony of drones and descants of the tonic, subdominant, dominant and the octave of the scale, the employment of *Scrutis* (Microtones),—all these are facets of what is known as Impressionism in Western music.

It was Claude Debussy of France who first broke the shackles of

Western musical convention and brought to the twentieth-century music lovers of the Western world the mystic effects and the beauties of the shimmering dreaminess that resides in Impressionism. He subscribed to the radical idea that the artist's ear, taste and emotional reactions provided a better standard for the composition or performance of a piece than the man-made rigid rules of harmony and counterpoint. His use of the forbidden parallel fifths and octaves, his unresolved dissonant progressions and development of the melodic line in defiance of the traditions, to obtain mystic effects, have imparted a tinge of Indian organum to the music he composed.

Modern trends in Impressionism can be seen in the works of Maurice Ravel of France, Frederick Delius of England, Respighi of Italy, Karol Szymanowski of Poland, Scriabin of Russia and many other modern composers who mark a new era in which the gulf between Indian and Western music has been bridged.

Impressionism is nothing but a facet of Indianism in music. In *La Cathédrale Engloutie* Debussy paints a picture of a Cathedral submerged in water and imparts an altogether cryptic effect to the music through parallel motions of fourths and fifths identical with such unusual progressions to be found in Indian music. Charles Griffes, an American impressionist, in his composition for the



An Indian Snake Charmer

Dr. Kailasam is an Associate of the Trinity College of Music, London, now on the staff of the Indian Embassy in Washington. He is a violinist and singer, as well as a music critic and broadcaster of many years' experience in India, where he has consistently upheld the cause of Western music of all kinds.

piano entitled *The White Peacock*, uses unresolved dissonances to depict the languorous dignity and the hauteur of a proud peacock. Very similar to this is the well known Indian *raga* composed for the Peacock Dance. These innovations in Western music prove that it has followed the road of Indian music.

Some of the scales in Indian music show an affinity to the scales in Western music. The harmonic minor scale in Western music appears in the very same form in Indian music. Corresponding to the tonic Sol-fa system in Western music, the seven *Svaras* (notes) within the gamut of a *Saptak* (octave) are known as Sa, Re, Ga, Ma, Pa, Dha, Ni. The microtonal divisions of these seven notes are known as *Scrutis* (microtones) in Indian terminology.

Sir William Hunter, in his *Indian Empire*, proves by a mass of evidence that the universal seven notes of the scale had their origin in India. Later this very scale system was passed by the Persians to Arabia and from there it was introduced to European music by Guido D'Arezzo at the beginning of the eleventh century. Out of these seven notes, Sa and Pa, which correspond to the tonic and dominant in Western music, are never raised or lowered by means of a sharp or a flat. It is these notes that usually provide the drone for Indian music.

One of the ancient Indian scales is the whole-toned, cadenceless scale with a movable tonic. This scale is one of the Debussyian innovations in Western music to suggest mistiness, wraith-like shadows and mystic

vagueness. Debussy's second Prelude of Book I, *Voiles*, is an example of modern Western music built on the whole-tone Indian scale. The *Prometheus* of Scriabin corresponds to the ragas *Gopriya* and *Vachaspati*, built on Indian scales. The Scotch Pentatonic Scale is in no way different from India's five-note scale.

Modulation from one key to another is not permissible in Indian music. All the permutations and commutations of a *Raga* have to be written within the orbit of the scale. Charlatans have denounced this absence of modulation as monotonous, on the analogy that Indian music sticks to single colors, while Western music is an admixture of many shades. But the charm of Indian music lies in its monotony! Why should we be disgusted with monotony when there is an overwhelming grandeur in the monotony of everything in the Universe? Who can be blind to the splendor of the rising sun, the glow of the crimson sunset, the ever-recurring seasons, the undulating silvery waves of the sea on a moon-lit night, the usherings of life, growth, marriage, and the rhythmic movements of the earth and planets? Indian music is steeped in monotony, because its main purpose is to interpret the miracle of life and the beauties of the ever-recurring cosmic forces of the Universe.

The concepts of ornamentation and the types of *gamagos* (ornaments) used in both Indian and Western music are the same. Turns, trills, glissandos, mordents and an infinite variety of other ornaments to be found in the works of great



Yehudi Menuhin discusses the "Sitar" with Ravi Shankar, noted Indian Artist

Western composers are used also in Indian music. The difference lies in the way they are used. The performer of Western music is not permitted to change an ornament written by a composer. But in Indian music ornamentation is an extemporaneous expression of the soul and varies according to the emotional urge and whim of every individual interpreter. While one may decorate his performance with a trill, another might use a turn or a mordent in playing the same passage. Decorative elaboration, in all its flamboyant manifestations according to the caprices of every individual performer, abounds in Indian music, so that one can never hear a melodic line without its being embroidered with an extravagance of fanciful graces. Every musician in India is an improviser and hence the baroque style, with all sorts of roulades and florid passages, is the very quintessence of Indian music. The modern jazz music of the United States of America gives scope to such improvisational flights, and Ravi Shankar, India's greatest *Sitar* player, who recently appeared in the concert halls of America, says, "I love American Jazz. Its wild rhythm is so much like our Indian folk music."

Mounting interest and research in Music Therapy is a new orientation in both Western and Indian music, although the use of music as a medicine was a very ancient practice. Pandit Omkarnath Thakore, the well-known Indian vocalist, and Alain Danielou, an Italian musician, have set up a sound laboratory at

(Continued on page 35)



Drummers of India performing the Elephant Dance



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The mingling of this "seed"—African chants, songs and rhythms—with hymn-tune harmonies and European scales, aching backs, breaking hearts, hope and longing for release, under a boiling sun in the cotton fields and under the moon in the slave quarters of the plantation, and later in Congo Square and the Latin Quarter of New Orleans, in "church meetin's," in parades, at the carnivals and Saturday night dances—the mingling of this seed gave birth to the spiritual, the blues, ragtime, boogie-woogie—JAZZ.

Like all expressions of humble people, it has taken time for Jazz to be accepted as a "legitimate" form of art. It is only within the memory of the present older generation that "folk" songs and dances have become respectable enough to form an important part of the content of

our educational programs in music and physical education. In many parts of the world (including our own country) it is still considered beneath the dignity of an educated man to concern himself with such music and dance. But a jovial jazz trumpeter named Louis Armstrong, in this same world, can be acclaimed our greatest ambassador of good will!

For Young People

Whether we like Jazz or not, whether we understand it or not, it is the language our young people know, love and understand. And judging from the attention being paid to it on the programs of the Music Educators National Conference, and from the number of both scholarly and popular books being

written about it, the amount of money being spent on it by people who want it, and the number of so-called "serious" composers who have taken it into their music, the appeal of Jazz is by no means only to the young and unsophisticated.

There are many ways of responding to Jazz, and of course different people respond to it differently. You can play it, sing it, listen to it, dance to it, study its history, its styles, its form, its construction, its performers; you can write about it, and you can examine its psychological and sociological implications and effects, among other things.

Even within the comparatively limited field of what to do with it in music education there is already evident a wide divergence of opinion and approach. There is the "ap-



A Lesson in Drumming at Idyllwild

Geraldine Healy, Los Angeles, and Ted Benedict, virtuoso jazz drummer

Dr. Krone has been a frequent contributor to Educational Music Magazine and other publications, and the names of Max and Beatrice Krone are well known also for their practical books on music and their consistently effective educational work, particularly with young children. Dr. Krone is Professor of Music Education at the University of Southern California and President of the Idyllwild Arts Foundation, Idyllwild, California.

preciation" approach which seems to be common in pioneer college courses on Jazz or in units on Jazz in "music appreciation" courses in secondary schools. This involves usually some background history, some listening to examples of various "schools" of Jazz, and some acquaintance with personalities and performers involved in each "school."

Among those who have introduced Jazz into the secondary school general music classes there is becoming evident at least two schools of thought. One of these might be termed the "purist" approach, the point of view being that Jazz is a kind of music apart from traditional European music and should be treated as such, without any attempt to relate it to the latter or to use it as a stepping-stone to the enjoyment of the latter. The other school of thought maintains that Jazz is another kind of natural expression within the realm of MUSIC, and should be studied as such, including the influences that have played upon it and the influences that it has had and is having upon other kinds of music.

At the other end of the scale from the "appreciation" type of course in the secondary school is the high school dance band, which is concerned primarily with learning to play Jazz, or some adulterated form of it.

But what about the music-teacher in the public schools who has come up through the traditional college or

university music education program with little or no background of understanding or performance in the field of Jazz? Where is he to get the understanding—even the vocabulary—that his students have of *their* kind of music? To say nothing of some rudimentary skills in the performance of it which might command their respect and give him status in their eyes as something other than a "square"?

Pioneer Experiment

So far as the writer knows, the *Jazz in Music Education Workshop*, which we have set up at the Idyllwild Arts Foundation for next August 2 to 9, is the pioneer attempt at this sort of thing for the music-teacher as well as for the layman who wants to acquire some basic understanding and appreciation of this contemporary musical form we have found on our doorstep.

Finding the right staff for a Workshop of this type was the first problem, which we believe we have solved successfully indeed. What we wanted was a staff that had had both a sound theoretical and historical background and practical performing experience in Jazz, combined with a thorough knowledge of and performing ability in traditional music, and *experience teaching children*. This was a big order, but Sidney Fox of the Children's Music Center, Los Angeles, and Joseph Catalyne, of the Los Angeles Schools, who will conduct the

Workshop, combine these qualifications. Mr. Fox is a former secondary school music-teacher and a student of Jazz, with a personal acquaintance with the music, the literature on it, the performers and recordings, that is voluminous and comprehensive. Mr. Catalyne has played clarinet and saxophone with many of the top name bands of the country, in New Orleans, New York, Chicago and Hollywood, and has done a great deal of arranging in the various Jazz styles. He has also played with symphony orchestras and Hollywood studio orchestras and is now teaching instrumental music in the Los Angeles Schools.

They will be assisted by prominent Jazz performers from Hollywood, including the Buddy Colette Quartet, and by Kurt Miller of the Music Education faculty of the University of Southern California, who has also had wide performing experience in Jazz. Mr. Miller will offer a Workshop in the making of percussion instruments for the general music class.

The curriculum which the staff has developed for the *Jazz in Music Education Workshop* will include (1) the historical development of jazz practices, from ragtime to the present, with illustrations of origins and fundamental characteristic styles; (2) basic Jazz forms—their structures and comparison with similar or related forms in concert music; (3) leading exponents of Jazz; (4) the use of Jazz materials in concert music; and (5) the performance of well-known tunes in several different Jazz styles.

The purpose of the *Workshop* will be to give music teachers and laymen a background of information and some simple, basic skills in the field of Jazz for those who wish to acquire them, and to relate Jazz to the field of concert music. The students will participate in the performance of rhythm and chord patterns which might be used in general music classes. Various rhythm instruments will be used by the class along with the piano and other instruments to illustrate the difference between the various Jazz styles and techniques.

It will be interesting to look back in 1967 to see what has developed from this first *Jazz in Music Education Workshop!* ▶▶▶



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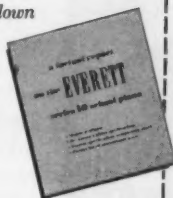
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A New Approach to the Harmonica

JOHN SEBASTIAN

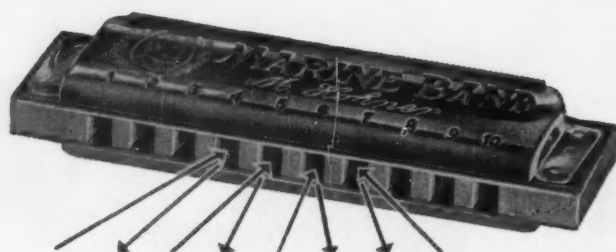
THE traditional approach to that useful and versatile musical instrument, the so-called "mouth-organ" or harmonica, has recently undergone a significant change. It has always been realized that this practical little set of reeds had virtuoso possibilities, in addition to being perhaps the easiest of all the wind family to start the absolute novice, devoid of all talent or experience, in making some music "for fun." Unfortunately those who were most interested in promoting the harmonica failed to distinguish consistently between the needs of those who might reasonably expect to become at least skilled amateurs, possibly even professionals, and the fundamentals required by the juvenile or adult beginner,—the completely unmusical tyro. The latter was immediately handicapped by looking at some printed notes, which not one person in 10,000 can actually read. There was also a quite unnecessary insistence on producing the pure, single tone emphasized by experts, with suggestions of covering the harmonizing holes with the fingers or the tongue, creating a real difficulty at the outset.

The concert artist naturally produces this pure melodic tone by an accurate focusing of the breath. But for the beginner there is no drawback whatever in the suggestion of

John Sebastian is one of the world's leading virtuosos of the harmonica. He has recently filled a number of concert engagements abroad, besides appearing with the outstanding orchestras of Europe and America. Distinguished contemporary composers have written works especially for his interpretation. In spite of his extraordinary artistry, Mr. Sebastian is well aware of the value of the harmonica as a musical "self-starter."

a rather pleasing harmony on each note of the melody, and even the experts have frequently made use of this unique feature of the harmonica to embellish their solos. The important point is that anyone blowing into a harmonica or drawing the breath out of it immediately produces a musical effect, after which it is only necessary to discover the notes created by the reeds behind the various holes, all of which are clearly numbered.

Here again there was a problem, for it was inevitably confusing to the beginner to have to interpret some hitherto unfamiliar symbols for this simple process of blowing in and drawing out. When the letters B and D were used, they immediately suggested two notes of the musical scale, and the substitution of I and O (for "in" and "out") was not much of an improvement.



The new approach to the harmonica is based upon a system worked out years ago by the great American painter, Thomas Hart Benton, a life-long enthusiast and an excellent amateur performer on the instrument. While he was painting the controversial murals in Jefferson City, Missouri, and such masterpieces as the famous *Susanna and the Elders* (not to speak of a succession of country fiddlers and other musical subjects), Benton was busily developing his own method of transcribing tunes to paper, both as personal reminders and as a help to his harmonica-minded friends. He made such progress that he was eventually invited to create a Decca record called "Saturday Evening at Tom Benton's," still a valuable collector's item. A Kansas City composer named Daniel Harrison (now in New York) co-operated with the artist in making arrangements of unusual American folk-music. But until recently the Benton idea of "How to Play the Harmonica" had not appeared in print. Now it is available to every beginner, in a modified and practical form, worked out in a series of conferences by Dr. Sigmund Spaeth with this willing propagandist and such practical men as Paul Donath, Frank Hohner and others.

The basis of the Benton system is the simple use of arrows pointing at or away from the numbered holes of a harmonica of the "Marine Band" type, preferably tuned in C major. An arrow pointing at a hole means that you blow in; if it points

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Music Educators' Round Table

Conducted by **JACK M. WATSON**

(Indiana University School of Music)



WITH this issue we continue and conclude our symposium on musical taste, with papers by scholars in fields other than music who, at the same time, are music enthusiasts. We begin with the article by John H. Mueller which we promised last month, and we conclude with one by Duane H. D. Roller, a scientist who specializes in the history of science.

—J.M.W.

PERMANENCE AND CHANGE IN MUSICAL TASTE

John H. Mueller

CHARLES BURNEY, the great British musical historian, wrote in 1770 as follows: "It seems to be with the serious French opera as with the Oratoria in England; people are tired of the old by hearing them too often; the style has been pushed to its utmost boundary, and is exhausted. And yet they cannot relish any new attempts at pleasing them in a different way."

Burney, who was a friend of Handel and Haydn, and whose life overlapped the period of both Bach and Beethoven, thus epitomized his conception of the dilemma of western musical taste after his travels on the continent. With the substitution of non-essential detail, his statement made nearly 200 years ago could conceivably reflect the sentiment of many a twentieth-century observer.

In the realm of music, as well as in the realm of economics, politics and other human affairs, then as now, critics, composers and auditors were constantly torn between the forces of permanence and change. This issue of permanence and change in aesthetic standards is of



considerable importance theoretically as well as practically to the music profession. There are those who feel comfortable in the thought that, essentially, our standards of beauty are permanent; that, whatever vacillations we exhibit in our tastes, the great masterpieces have intrinsic beauty which is independent of time and space, and transcends parochial circumstance. Such theorists confidently "hold fast to that which is good," even though they do not always adequately "prove all things."

There seems to be much to support this position. Imagine the enormous social, economic, political and scientific revolutions which have transpired since Bach's death two centuries ago. If Bach were to be miraculously transported from his heavenly rest to a bustling American street corner, he would be frightened at the very prospect of crossing the avenue. And yet, his music continues to thrive in an industrialized society which the provincial Leipzig cantor could never have conceived. This would seem to indicate that there is very little sociological linkage between Art and the society in which it is practiced. Such a sense of universality has been the source of great comfort to many musical practitioners and critics. It was the

faith which sustained the great missionizing conductors — Theodore Thomas and a host of others—in their struggle for the "elevation" of taste; and it was the hope of many composers, especially since Wagner wrote "music of the future," that they too might create patterns of art which posterity would recognize as great, irrespective of the social order of the day.

This apparent isolation of the work of art from the stream of social affairs would almost automatically throw the emphasis on the analysis of the anatomy of the individual work of art. Here the presumption of permanence seems also to be easily established. The formalistic character of the work of art is subject to direct perception of the observer. The fact that the organic unity of a fine painting, or of a piece of music, may not be obvious at first contact, but only after more extensive contemplation, in no way contradicts the logic of this criterion of beauty. It is a question of the "competence" of the observer, so it is said. This theory of integrated or organic unity has a long tradition in the history of aesthetics, but is more likely to be associated with a "classic" period where rules, rather than free inspiration, are featured in the aesthetic doctrine. In recent decades, Arnold Schoenberg may be cited as a conspicuous example of the emphasis on the "unity" of a work of art, permitted by the twelve-tone system of

composition. The central feature of this doctrine makes beauty an objective fact, and not a matter of subjective judgment.

As plausible and comforting as this philosophy appears in fulfilling our "quest for certainty," it is by no means the only competitor in the camp. Burney continues his commentary on our social dilemma by concluding "What is there in this world not subject to change? And shall we expect music to be permanent above all things?" His implication is a decided negative. The consciousness of a changing world was then as now quite as prevalent as the confidence in "abiding truths." This means that concepts of beauty change from age to age, that a "thing of beauty" is not a "joy forever," but that at best it merely lasts a long time; and that some may even be restricted to a very evanescent existence.

There are two principal pillars of support for the theory of changing norms of beauty and for the rejection of the objectivist, universalist point of view. These are: 1) the modern composer and 2) the social scientist.

The notion that the modern composer should desire to de-emphasize the great works of the past is not too incredible. We do not wish to be considered cynical when we say that the livelihood of the modern composer depends on a relativist conception of art. The backlog of masterpieces provides a glutted market which it is difficult to crash. What is more natural than that he should construct an intellectual defence for his own existence? Almost a decade ago, Roy Harris displayed impatience with the enduring prestige of "great art" in declaring in an interview that "the symphony orchestra has remained too long in the slow-moving . . . type of forms

which express the court culture of the eighteenth and nineteenth centuries in Europe. The life we are living in the twentieth century requires a new dynamic form that will reflect the energy and drive of our time . . . Composers must create scores that will wean people away from the dreaming about Marie Antoinette and get them interested in the percussive crescendo of modern industrialism."

"Genteel" Tradition

We may not quite agree that the revolutionary eighteenth century had no "energy and drive" or "percussive crescendo," but Aaron Copland, Daniel Gregory Mason and Arnold Schoenberg have expressed similar sentiments in varied phraseology. In fact, some of them have waxed fairly contemptuous of the "genteel" tradition which adheres to the elegant taste of the past. They do not wish to have their aesthetics dominated by a dead hand, but by the vibrant demands of the present. Like Burney, so also has Schoenberg considered the past art "exhausted." The intensity with which one holds to this view may vary from the extremes expressed by Henry Pleasants (*The Agony of Modern Music*) to those who would be content merely to give the modern composer a decent break to compete with the hallowed repertoire. None would endow the masterpieces with immortality, but each somehow would seek to justify a differentiation of norms adapted to the varying culture periods. If, therefore, Bach has endured for two centuries, this is not necessarily evidence of the objectivity of the beauty of his music, but rather evidence of a cultural lag on the part of a class of people who have lived in a shielded aesthetic environment and therefore have not

broken loose from the effete, genteel tradition.

The social scientist may arrive at analogous conclusions but via a more circuitous route, as befits the habits of the scholarly pedagogue. He takes a very comprehensive view and does not restrict himself to the problems of self-interest of the partners in the activity. He takes all Society as his province. History, sociology and anthropology have turned up a bewildering array of tastes and forms of art, as they have of religion, government, of the family and all the other social institutions. It is simply not sociologically plausible to assume that norms which have prevailed in some cultures are compelling on the more or less distantly related cultures. And, on a smaller scale, this counts for smaller, sub-cultural groups and social classes. It is, therefore, not appropriate to state that Bach was forgotten for a century because an "inferior" taste did not appreciate his merits, and that he had to await a new enlightenment to rectify an historical "error." There are identifiable social forces which caused this shift in taste: the growing secularization of cultural interests, the rise of new social classes who cultivated different interests and a modified liturgy of the religious services. Bach was therefore abandoned for reasons roughly analogous to the reasons why we lay aside winter clothing for a Florida vacation without prejudice or disrespect for the uncomfortable habiliments.

Now how can we reconcile the evidence for the objective existence of beauty with the equally copious evidence for relativity?

Without contradicting the assertion that Bach, Shakespeare, Homer and other intellectual giants of the past have survived the age in which they lived and that they seemed to be independent of the social changes that have occurred in the interim, one must still assert that they are not independent of *all* social factors. They are not incorporeal. The evidence allows us only to conclude that Bach is independent of *some* social circumstances. This is of course a more modest statement. In fact, during the century succeeding his death, Bach's music encountered exactly those circumstances which



—Courtesy, Purdue University

were calculated to jeopardize his persistence.

Some highly intelligent people, including two of his own sons, thought his music mechanical and mathematical, and therefore outdated and unmusical. Mendelssohn, who revived the *St. Matthew Passion* in 1829, cut the score unmercifully because so much of it was "of another period." Such treatment has been accorded Gothic architecture, Greek art, and Shakespeare as well. The intelligent reaction to this problem is not a dogmatic declaration based on the present repute of a composer like Bach, but systemic and penetrating research to determine the variables and factors which would contribute to the explanation of the fluctuating fortunes of a composer who has been so obviously exalted and neglected in alternative epochs. Just as there were long periods of time in which Bach was not included in the standard repertoire, so there are today large numbers of cultivated persons who do not care for Bach, even though he be in the "standard repertoire."

The Bach Taste

One may retort, however, that his universality consists in the fact that any intelligent person, with sufficient effort, may "learn" to enjoy Bach. That is, we can become conditioned to Bach. Bach's music is at least "potentially" a work of art. Theoretically, that is true not only of Bach but of anything else: Schoenberg, Homer, Confucius, and the many forms of religious and political codes. The fact that these tastes are held at all proves that they can be acquired. But *practically* this is not true. A mature human being, for example, cannot slough off his accumulated habits. He can acquire new ones only to a limited extent, depending on the discrepancy between the old and new codes and the incentives which he may have for changing. After listening to Wagner and Strauss, we cannot listen to Bach, Mozart, Telemann or Josquin as they were intended to be listened to. In spite of the poet's nostalgic appeal, we cannot become "a child again just for tonight." To be precise, there is no "pure perception."

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Science and Music

DUANE H. D. ROLLER

DURING the last few decades, we have witnessed some fortunate changes in our attitudes toward the arts and sciences. Somewhat earlier the sciences had risen



from being largely an intellectual avocation to be the foundations, in many respects, of our culture; that is, the role of science as a basis for technology, a development of only the last hundred years, has given the sciences a position of tremendous importance. Unfortunately, in the late 19th and early 20th century, this extraordinarily successful technological role of science became confused with the scientific enterprise itself; science came to be regarded as *the* path to truth.

Perhaps the most important realization of the last decade or two is that science yields no ultimate truths; science is the search for and the obtaining of understandings,—understandings that satisfy the scientist, but that have no permanence and do not in any sense of the term represent "ultimate truth." And while coming to realize that the scientist is not an uncoverer of truth, we have also come to see that he is a creative individual. It is not true that the scientist is a man with a secret method which enables him, without particular effort, to discover truth; the scientist creates truth by the power of his intellect. The "truth" is, however, a transient affair. It is explanation, to be sure, but explanation that is fitted to the peculiar out-

look of the particular culture in which its creator lives. This is what prevents the "truths" of science from having permanence.

Science, then, does not yield permanent truth; furthermore, it is creative. This suggests the question of what the difference is between science and the arts. For certainly the artist is seeking truth, just as much as is the scientist, and certainly the artist is creative.

I think the answer to this is that there is really no difference between the artist and the scientist, except for the medium and the tools with which they choose to work. It is of course absurd to say that the poet, seeking for truth, is a foolish fellow who would do better if he knew more mathematics. At the same time, however, we must insist that the scientist is not a cold-blooded machine with no creative ability.

No Gulf Exists

This new outlook, it seems to me, is extremely important. First, it means that many of the alleged gulfs between science and the arts simply are nonexistent; they are fantasies of the minds of those who would make the scientist either the symbol of truth or else the symbol of lack of creativity, or of those who would consider the artist stupid because he neither uses nor knows mathematics. Second, this new view suggests that science and the arts might well go hand in hand. The English mathematician, Jacob Bronowski, in his *Common Sense of Science* (1953), calls attention to the myth that science is destructive of the arts. He asks: "What is this golden age of art untarnished by the breath of rude mechanics? Where did it exist? In the East? The civilizations of Egypt, of India, and of the Arabs belie it. The only oriental poet at all well known in England, Omar Khayyam, was a Persian astronomer. In the West? The culture of the West begins in Greece; and in the great age of Greece art and

(Continued on page 42)



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They String Together!

THE string instrument family is even going on the road these days,—carried by modern versions of the old-time wandering minstrels.

Of course, violins, violas, cellos and basses already are very much at home in the concert hall, the home, the schoolroom and the factory. What distinguishes the new traveling string players from their minstrel ancestors is that they are neither professional musicians nor itinerant rovers. Instead, they are often men in gray flannel suits on a business trip or entire families or students on a vacation lark through unfamiliar territory.

The joy of making music is one common enthusiasm they share with the minstrels of yesterday,—in this case chamber music. Love of playing brings together some 4,000 of these kindred spirits, a small but dedicated segment of the almost 28 million Americans who now play some kind of musical instrument for their own recreation and pleasure.

These 4,000 amateur musicians are loosely gathered together in a unique organization called the "Amateur Chamber Music Players." Its executive secretary is Helen Rice, 15 West 67th St., New York City. The members range in age from teen-agers to great-grandparents and their occupations are as diverse as the various sections of the country they represent. Their playing ability reaches from polished experts to fumbling beginners.

The purpose of this non-profit group is to put these chamber music *aficionados* in touch with each other. It is especially designed to open friendly musical doors in unfamiliar places.

It all started when one passionate amateur musician was repeatedly away from home and friends because of business trips. Leonard Strauss often brought his violin with him on such trips, but practicing alone in a dreary hotel room was not to his taste. He decided to do something about it.

In 1949, the first directory of the "Amateur Chamber Music Players" was published as a result of his efforts;—about 1,200 members were listed. The directory has been the communication center of the group ever since. It lists the names and addresses of people in all parts of the country who like to play chamber music with others. It also tells what instruments they play and how well they play them.

For example, under Illinois, you'll find Dr. Joseph Tucker,—with both his home address and phone number and his business address and phone number. After this information comes the abbreviation "VLA-B." This means he plays the viola and grades himself as a "B" or "good" violist. Players, by the way, are graded from "A" or "excellent" to "D." The few professional musicians in the organization are identified as "pro."

Besides the standard instruments for quartet playing, the directory also lists bassoonists, French horn players, trumpeters, wood-wind players, recorder players and trombonists.

The directory is not limited to players living within the bounds of

the 48 states. Information about amateur string players in such scattered places as Belgium, England, Japan and the Philippines is also available through the organization. International understanding through chamber-music-playing has become one of the aims of the group.

How can you put this directory to work on your travels? It's very simple and effective.

Suppose you are a vacationing businessman driving through the south, a violin tucked safely in the back of your car. The map tells you that you'll soon arrive in Greensboro, North Carolina, an unfamiliar place to you.

So you consult your directory. It tells you that cellist Paul Frick and pianist Mrs. Richard King are both Greensboro residents. (With the cello and piano added to the violin you have all the elements for a string trio.) And a telephone call might well result in a pleasurable evening of playing.

Dr. Hans Cohn, of Woodstock, New York, took such a traveling and playing vacation and recommends it as an ideal way to spend three weeks. "The hospitality and cordiality extended to us was most agreeably pleasant," says Dr. Cohn.

Most traveling string players who make use of the directory in this way echo his views. Generally, they find themselves welcomed into strange homes like long lost members of the family.

(Continued on page 39)



Chicago Business Men's String Quartet
At their regular weekly rehearsal are (l. to r.) Dr. Leslie Rudoy, optometrist; Mort Schaffner, tobacco salesman; Warren E. King, lawyer; Dr. Joseph Tucker, gynecologist.

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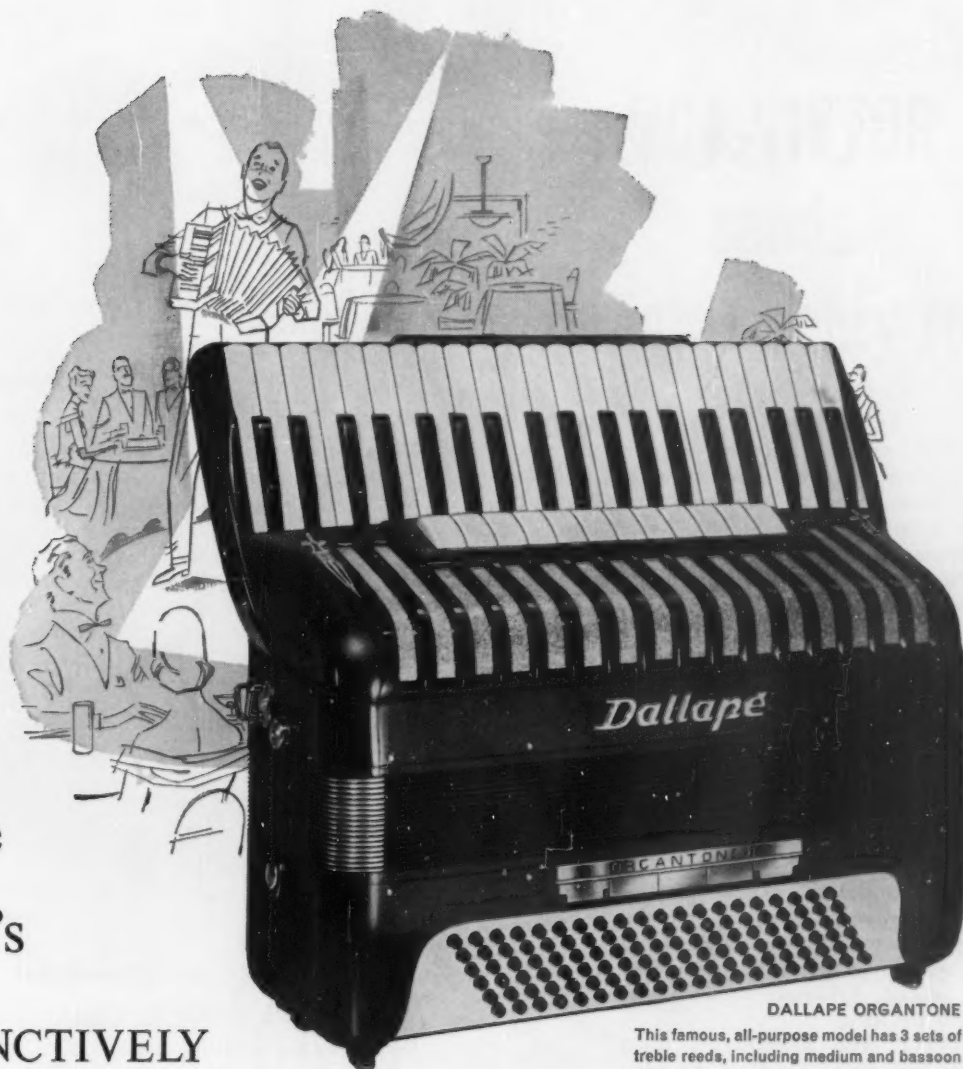
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"Just Before the Battle"-

EDWIN W. JONES

YOU look from your desk to your calendar above it. You wince a bit. "Gosh," you say, "our band contest is only ten days away!" Then another thought comes over you: "Will we be ready? Will we rate a 'one' or a 'two'?"

How important are ratings? That one is good enough for an all-night session at almost any gathering of bandmen. But let's dismiss it by saying: "Number one ratings build band pride, strengthen civic support, help to secure beginners in the future, give the leader a morale boost,—and sometimes an increase in salary is more easily obtained."

What to do?

Let's say we have ten days remaining before we bring our concert band before the judges. Why not review an official *Adjudicator's Comment Sheet* for band?

TONE. You find *beauty* listed first. Stop your band at the next rehearsal and say: "How does that sound to you? Does that sound beautiful? Now, once more, and give me the nicest, roundest, best-sounding tone you can."

Desire important? In the producing of good tone? Certainly. Once I heard a director in the warm-up room say: "If you're going to play rough tones like that we may as well go home. Come on, now—let's hear this again—" (His band seemed to catch the "spirit" and there was an immediate improvement in tone.)

Only ten days before contest? Ever consider that a bit more time on chorales, slow music and softer percussion might help?

Control of tone is next on our sheet. Try a few slurs, intervals, crescendos, diminuendos, deeper breathing, and rounding out the ends of phrases.

INTONATION. We can improve intonation in the *melodic line* by improving player confidence, cautioning against too much emotion, and a checking of each instrument for sharpening or flattening of certain notes. See that pads are not too close or too far from tone-holes, that corks are air-tight, and that tuning-slides are in their most "musical" position.

Intonation in *chords*. Check those sustained chords. Build from the bottom up. Watch the 3rd of the chord; let it be heard. How do the basses and horns sound? Go slowly. Re-check. Add other instruments. Listen closely to flutes, clarinets, saxes and double reeds. Trombones careless in positions? "A good band—
(Continued on page 43)





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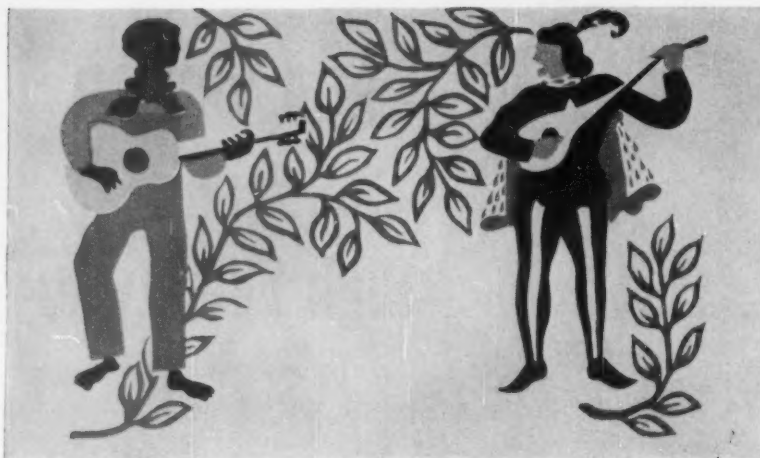
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Our Popular Songs Reflect American Life

DEAC MARTIN

MOST of our popular songs are store-houses of Americana of high order because of the music patterns of different eras preserved in them and because their words are a record of people, actions, events, developments, and much of the dominant thought and American attitudes toward life during various periods.

Like laws, songs must be in tune with public sentiment in order to become popular and hold that popularity. In pre-radio days, popularity lasted much longer than it does now. *In the Shade of the Old Apple Tree*, *Put on Your Old Gray Bonnet* and *On the Banks of the Wabash*, as examples of true ballads that told a story, were popular for many years. The songs of the 1950's are ridden to death quickly by mechanical repetitions.

"Popular music" implies words riding on a musical vehicle, and mere words are back of the popularity of some of our songs. Over many generations *Auld Lang Syne* has won no medals musically, since it is as

simple as *The Farmer in the Dell*. But its words have kept it so popular that it is known by nearly everyone. Its words and their associations in special-occasion use make it a number that still can evoke tears.

Proof that our popular songs reflect American life is more convincing than opinion. So let us jump from that ancient song to one heard widely in the 1950's. During the frenzied part of her short life, *Dearie* was a national hum (not to be confused with the much earlier classic of the same name). Its lyrics preserve a wealth of Americana set to an easily sung tune that sticks in the memory. So much of America is packed into this nostalgic ("Do you remember?") song that a researcher could write several theses around the lyrics: Sousa's band . . . for many years America's most famous; The waltz . . . essence of the dance in the earlier century; Chowder parties . . . paired with Independence Day—pure Americana; Henry Ford . . . pioneer in low-cost personal transportation integral with our lives and economy today; Chan-

dlers six . . . 3 speeds forward, self-starter, 'n' everything; Keystone movies . . . Sennett, Arbuckle, Normand grotesqueries—how they flickered, and often snapped! Crystal set . . . "Can you get KDKA on yours?" Coogan-Chaplin . . . early movies again, funny with a heartbreak; Spats—wing collars . . . most common in the East. Only dudes wore them in the West, and not on dude ranches; Derby hats . . . connecting the era of the gladiator's helmet with steel ones worn for safety today; Bustles . . . they bustled in rather than muscled in, then; John L. Sullivan . . . pride of Boston and America's sporting world; Caruso . . . many still acclaim him the greatest of all tenors; Diamond Jim Brady . . . symbol of lavish spenders, champagne suppers; Gilda Gray . . . introduced the "shimmy" dance in the 1920's; San Francisco earthquake . . . in the Bay Area it is "the fire of 1906"; Harry Lauder . . . purveyor of Scottish songs and bur-red jokes; Jenny Lind . . . the "Swedish Nightingale." Press agents had imagination 'way back in 1850; P. T. Barnum . . . synonymous with the early American circus after his Lind triumph. Man o' War . . . also we had *Horses*, *Horses*, *Horses* in the 1920's; Rin Tin Tin . . . with Fala, America's best-known dogs since "Beautiful Joe"; Babe Ruth . . . until they heard *Dearie*, many did not know that he pitched (lefty) for the Red Sox, and good.

Where else is there such a variety from the American record of 100 years compressed into such tiny space? In such concentration the song is the exception, cited here for a quick demonstration of musical Americana. Like others that preserve our history, this one had occasional anachronisms, such as holding Gilda's shimmy-shake of the '20's responsible for the earthquake of 1906.

But only a peck-sniffish critic would even mention such minor and natural errors. Contemporary writers often dump anything back of the Depression ('30's) into the "gay nineties."

Since our song record of musical Americana goes back to Colonial days, comment here will be only about songs that have attained pop-

(Continued on page 48)

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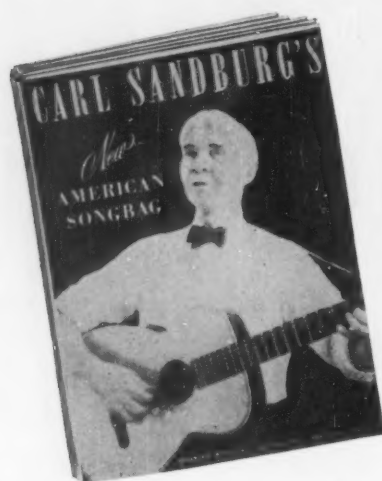
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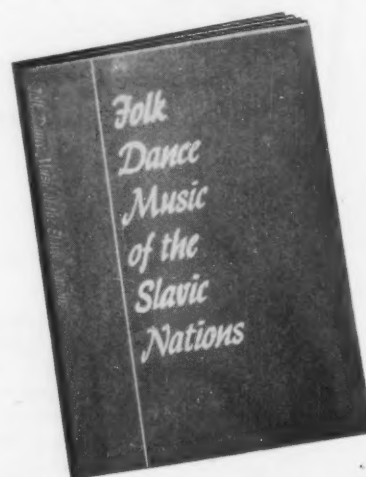
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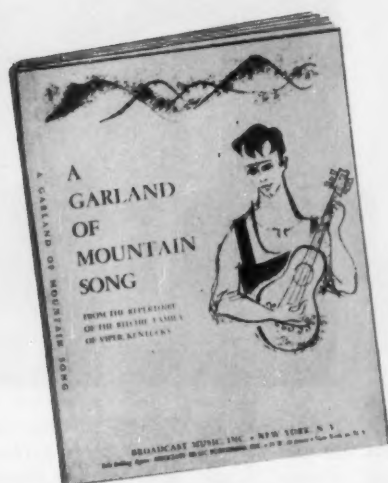
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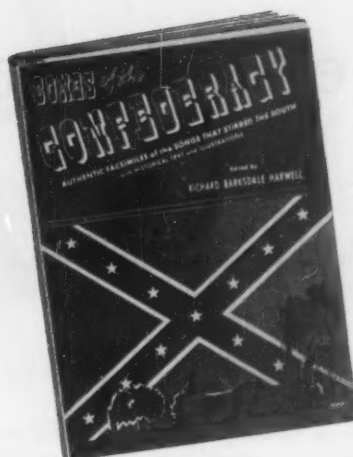
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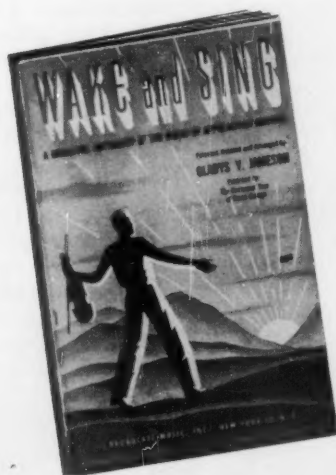
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The Big Change

FREDERICK A. SCHNEIDER



IF you were a high school student in 1917 and 1918, you remember assembly singing. We were at war and patriotic songs were the order of the day. You strained for the high F or gargled the low Bb in *The Star Spangled Banner*. You sang *America, America, the Beautiful, The Battle Hymn of the Republic*.

But chances are you did not sing *Over There, Keep the Home Fires Burning, Tipperary, Pack Up Your Troubles*—there is no need to go on. You sang these songs everywhere except at school and in church. In those days there were two kinds of music, “classical” and “popular,” and between the two a great gulf was fixed. The schools were on the side of the angels and sang “classical”,—almost exclusively.

“Classical” music to the layman had nothing to do with a historical period or with musical quality. It simply meant any music which was not “popular.” “Popular” music was the music you heard in vaudeville and musical revues. You danced to it and listened to it in cabarets. You played it on the player-piano and the phonograph. It was the music of the entertainment world and schools and music-teachers were not in the entertainment business. So, piano-teachers forbade their pupils to play ragtime and, later, jazz. It might

spoil their touch. And many public school music-teachers may have felt that “popular music” would corrupt the student’s musical taste.

The old term “classical,” as a generic term for all music which was not “popular,” fell into disuse somewhere in the twenties. It was replaced by the term “standard” or “serious.” So *The Barber of Seville* was “serious music” but *Porgy and Bess* was not! We who are music educators stuck quite closely to “serious” music, although we could hardly help laughing at ourselves occasionally. We sang about Solomon Levi and his shop on Salem Street but not about *Rose of Washington Square*, whose father had a business on Second Avenue; a *Spanish Cavalier* but not *Lady of Spain*; *Jingle Bells* but not *Winter Wonderland*. We spent hours rehearsing trite potpourri overtures with the band but might have questioned the wisdom of devoting much time to, let’s say, a selection of tunes from *Roberta*.

Early Arrangements

Of course, we were probably making a virtue of a necessity. Currently popular songs were not and still are not published in “Assembly Song” Collections. If there were any choral arrangements, nobody told music educators about them. There were band arrangements of popular songs but they were poorly done and not at all suitable for high school bands. The dance orchestra arrangements simply wouldn’t work with the high school orchestra, even if the youngsters could have played the notes.

During this period, the hey-day of

radio and sound movies, “popular” music was undergoing an exciting change. Radio and Motion Picture Companies could and would afford orchestras made up of first-rate instrumentalists. They could afford first-rate vocalists; Fred Waring could afford a chorus of professional singers. And they could afford special arrangements designed to make each orchestra’s performance of a “popular” tune unique.

It was the arrangers who turned the trick. Brilliant musicians, imaginative and skilled craftsmen, they extended and transformed essentially simple songs into brilliant, flashing musical creations. They pulled the “popular” song out of its stereotyped mold and re-shaped it. They resurrected hundreds of long forgotten “popular” tunes and dressed them up in modern garb. They made the old tonic-dominant-diminished seventh harmony obsolete. They introduced the “mass audience” to all sorts of fascinating new musical sounds. When the same “mass audience” inadvertently tuned in on the Philharmonic, some found that they enjoyed still other new and different musical sounds.

“Popular” music was everywhere. You couldn’t escape it. You couldn’t ignore it. Most of us couldn’t help liking it, even if we were “serious” musicians. But very little of it got into the school music program and the little that did just didn’t sound right.

About fifteen years ago, the tide had changed. I had been out of music education for some years and had taken a job with Educational

(Continued on page 46)

Frederick A. Schneider has had long experience in music education, from the elementary to the high school level. In 1942 he joined the Educational Music Bureau of Chicago as advertising manager, including the “Educational Music Magazine,” and more than twelve years ago became General Manager and Secretary-Treasurer of the entire organization.

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Children's Concerts Can Be Successful

ELLEN J. LORENZ PORTER

FOUR times a year the busy streets of Dayton, Ohio become even busier, as big buses lumber up to Memorial Hall and disgorge some 7500 children for the three concerts to be given that day by the Dayton Philharmonic Orchestra. Who could fail to be thrilled at the sight of that many children listening, and listening with well-disciplined pleasure, to a full hour's program of serious music? Those few adults who are in the audience are indeed stirred, and the children themselves must be, too, for they vie with each other for the privilege of buying one of the coveted tickets, which are assigned to the schools on a quota basis. Moreover, every year the concerts become more and more popular. It was only in 1956 that the daily attendance figures topped 7000, and this is "capacity"—all Dayton has time and money to reach. Will you come with us to a concert, and see how this delightful occasion is planned for and executed?

You, as one of the adults, will pay fifty cents, but the children pay only thirty-five cents, or thirty if they buy a season's strip of four tickets. The balance of the cost of the concerts is borne by the city of Dayton and The Dayton Foundation (a group of civic-minded people and firms who maintain a scholarship fund).

We see the children file into the beautiful newly decorated hall; they are orderly and quiet, even though this is a real experience. You see a

few adults too; they are the teacher-chaperones, who have managed the ticket sale for their group, and who will now keep a watchful eye on the children's behavior. But you will not need to feel alarmed—this audience is well behaved by any standards. Oh, yes, Janie may want a drink of water, and Henry may (just once) try whistling through his fingers when the soloist appears, but on the whole, as you see now, it is an attentive audience, and an appreciative and enthusiastic one.

The orchestra is assembling; the concertmaster holds up his hand for silence, explaining that the players must hear the oboe give the *A*. Now comes a roar of applause as Paul Katz enters and takes his place on the podium. This year marks the 25th season of the orchestra which he founded in 1932 and which he has served ever since as musical director and conductor. He has much enthusiasm for music and for living, too, and the children respond quickly

to his kindly direction. He is now introducing Norman Park, the music supervisor of the Dayton Public Schools, who is the second of our guiding spirits. Mr. Park is a superb organizer, and much of the success of the concerts is due to his working out of details. At the other two concerts of the day, the same functions of organization have recently been undertaken by Clark Haines, dynamic supervisor of music in adjacent Kettering, Ohio, who arranged the concerts for the outlying districts and for the parochial schools.

The lady now at the microphone is introduced as Mrs. Porter, who for 12 years has written the program notes which go out to every teacher, along with scores or recordings, a month or so before the concert, so that each child may be prepared and made familiar with the music well in advance. These useful notes are brief, telling only the main facts about the composer and the background of the specific piece to be played, together with any "human interest" items which might appeal especially to the children. The main themes of the pieces are included in the program notes, as also the story of the solo instruments to be used.

Mrs. Porter is also the Narrator for the concerts, introducing the pieces and the performers, again very briefly. She feels that in this age of the visual approach, the children will respond more quickly to some special little act which may accompany her introductions. For these acts she is assisted perhaps by some of the school children, perhaps by a teacher or two, or sometimes by a group of ballet dancers.

At the Mozart Anniversary con-
(Continued on page 55)



"Brahms" talks to "Clara Schumann"

The writer of this highly personal article has long been active in the successful concerts for children given in Dayton, Ohio, and is associated also with the Lorenz Publishing Company of that city. Her detailed account of tried and true methods may serve as a model and an inspiration for other communities with similar possibilities.

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What Kind of Church Music?

RALPH FREESE

A STORY is being told of a concertmaster of the St. Louis Symphony Orchestra, who wondered if people generally would appreciate good music when they heard it. Dressed like a beggar, he strolled through the streets of St. Louis playing his violin. And although he looked like a bum, he didn't play like one. To the violinist's satisfaction, not only did people appreciate his music, but many actually tried to help him secure work.

Well, choir directors don't have to dress like bums and go out into the streets to prove that people generally like good church music . . . or music well performed . . . but they should give very serious thought to the type of music that they are presenting to the congregations of the churches they serve.

A famous church choral conductor once said: "When I am directing, I feel the presence of God so real that I cannot tell where His skill ends and mine begins." And it has been said that Bach wrote above each of his compositions "Only for the glory of God," and at their close "With the help of Jesus Christ."

We get back exactly what we give and then wonder sometimes why we get such a small response to our music's message. If we will ponder over this thought long enough and hard enough, we can only come to the conclusion that we give people little to which to respond. This idea will strike vividly if you will go back to a great personality such as Phillips Brooks, author of the beautiful Christmas carol, *O Little Town of Bethlehem*. A newspaper man wrote one day, "The day was dark and gloomy and Phillips Brooks walked down Newspaper Row and all was bright."

Now before a person accepts a position as Minister of Music, he

should make a survey of the type of church offering the post and the kind of music he will be expected to produce. Don't make the mistake of thinking that you can immediately change or educate the church to your way of thinking . . . or to your particular likes or dislikes in the field of music . . . after you get the job.

Here are the things to remember: If the church is militant then the church music will be militant also. If the church tends toward the intellectual side, then the music which you will be expected to select for your choirs and soloists should also be intellectual, perhaps ignoring individual needs but appealing to the intellect. If your tastes are toward the artistic or "pure music," then don't accept a call where the congregation likes only sentimental or emotional music. You won't be happy and the church won't be happy with you.

The music used in a church is a reflection of the likes of the average

type of congregational member. It takes years to change the membership of congregations. Maybe you will stay in the job long enough to see a turnover of membership from one extreme to the other, or perhaps you can by working through the Sunday School and with a multiple-choir system through the years change the likings of most members; but the odds are greatly against you.

If the music is sincerely religious and well performed, the preference of the congregation can be so centered, and if the music which you love is dominated with ideals of service, so will the church, in time, be dominated. But, on the whole, unless you have a terrific personality, are a person with magnificent patience and have complete command of your temper and your tongue, you had better be very sure that your own music tastes are not contrary to those of the church which you are planning to serve.

Here are things to be considered before accepting a position as Minister of Music, or maybe even before applying for a job or meeting with the music committee.

Let us say that one-third of the time in worship consists of musical items. What then are the popular conceptions of this particular congregation on church music and what are the popular attitudes toward it? How does this church think?

(1) That music is merely a traditional routine . . . accepted with deferential tolerance; treated as something without particular significance; harmless yet indispensable?

(2) That music is used to give variety to the proceedings and offset any dullness which the service might otherwise have?

(3) That music is simply padding
(Continued on page 45)



MUSIC OF INDIA

(Continued from page 11)

the music department of the Banaras University for conducting research in the field of music therapy. The results have been astonishing. The Indian *Bhairavin* is credited with miraculous curative powers in promoting digestion, restoring memory to amnesia victims, improving vision and dispelling psychic traumata to ensure healthy emotional stability. The *Megh Raga* is said to be effective in curing patients suffering from tuberculosis. Similar experiments conducted at the Bellevue Hospital, the Walter Reed Hospital and the Eloise Hospital in Michigan, with children and mental patients, have proved that Musical Therapy is not only a potent influence in improving health in body and mind but a definite adjunct to psychiatry.

Mysticism is another facet of Indian music. To produce certain desired mystic effects many of the Indian *ragas* do not end on the traditional tonic chord. An example of this is the *Jana-Gana Mana*, the Indian National Anthem, which ends on the super-tonic of the key. To give the effect of being an invocation to God, the melody has been made to soar and not to descend to the tonic chord. A similar ending is to be found in the slow movement of the Cello Concerto of Elgar which ends on the dominant of the key.

Magnetic effects have also been produced in Indian music by strange combinations of sound. The Indian snake-charmer, by playing weird variations within the gamut of four tones, can make a cobra drop helpless to the ground. By amazing artistry in drumming a syncopated tune known as the *Gaj Paran*, elephants can be made to dance and bow down on their knees!

"The Light of Music illumines the World," said Rabindranath Tagore. There is no East or West in Music. The fingers of Providence have strangely opened new vistas of unbounded joy through the medium of music to serve as a galvanic force in building international understanding. May the day dawn when the universal language of music will make the world a play-ground and a haven of peace where strife shall cease to be? ▶▶▶

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Musicianship in Piano Study

BERNARD KIRSHBAUM

THOUSANDS upon thousands of young people study piano year after year without any growth of musical understanding. To them, playing the piano is another skill, like typing or being a good dancer. That music is a meaningful language of the emotions rarely occurs to them. It appears more like the feats of an acrobat to dazzle and enthrall the public.

This is a reflection on the teaching that is being done in many studios throughout the country. They make the technical manipulation of the piano the center of attention and the musical ends it was intended to serve are lost sight of. Where the teacher lacks musical comprehension through the study of harmony, ear training, composition and other theoretical subjects, the missing element in his background is musicianship. It reveals itself through the instruction he gives.

Pupils show it through their unawareness of the rest and active tones in a scale, of the quality of chords in a key, of the contrapuntal designs in polyphonic music, or of the form in which their pieces are written. With no feeling for the active or passive structures, as the measures flow into one another, their ability to grow into mature expression is stunted. All music is not of the modern, atonal variety.

The piano-teacher who is a musician will be as interested in developing musical sensitivity as he is in finger dexterity and touch at the

keyboard. He will bring in some ear-training, theory and harmony, wherever possible, in connection with the private lessons and in class meetings. His pupils gradually come to recognize pitch, intervals and some chords by ear.

Ear Training

Where class meetings are not possible, five or ten minutes of the lesson time can be given to this work. A musical ear has little trouble in recognizing the active tendencies of the scale steps two, four, six and seven. It can identify middle C and other tones by their relation to middle C. Intervals like thirds and sixths, seconds and sevenths, fourths and fifths, come to be recognized by their emotional quality. Augmented and diminished intervals are more difficult and take keen concentration to identify. Writing them down with their resolutions helps in recognizing them later by ear. Major and minor chords are easily recognizable; others, like the family of dissonant

seventh chords, give more trouble.

But if the teacher never calls attention to these elements of music, pupils are unaware of their significance and do not grow in musical sensitivity. What are we to think of the preparation of students for advanced work who have never heard of rest and active steps, major and minor, dominant seventh, cadences, or of form in music? I am continually coming across students who haven't the faintest idea what any of these terms mean, and who invariably play mechanically—correctly but without life.

There are pupils with three or more years of lessons who do not know the key in which their pieces are written. Others know their major keys but have never heard that a signature of one sharp can stand for the key of E minor, or that of one flat for the key of D minor. They will play through a piece that is in A minor, ending with the tonic A minor chord, and say it is in C major because there are no sharps or flats in the signature. That is the result of teaching without musicianship.

To teach music well requires that the elements in every piece assigned be brought to the pupil's mind in a meaningful manner. A composition in minor feels different from one in major, and though it is not always sad, this tendency can be recognized by most pupils whose attention has been called to it.

And what about a knowledge of the styles of playing required for such contrasting composers as Bach, Mozart, Beethoven, Brahms, Chopin or Liszt? Such knowledge comes from a study of the history of music, biographies, listening to a good deal of their music, and attention to musical aesthetics. The teacher without

(Continued on page 40)



Bernard Kirshbaum is a graduate of the Juilliard School of Music, with advanced degrees from Columbia University's Teachers College. He is a regular judge at the Spring auditions of the National Guild of Piano Teachers and also conducts a course for camp music counsellors and a placement bureau for similar activities.

PERMANENCE AND CHANGE IN MUSICAL TASTE

(Continued from page 20)

We never hear the naked piece of music. What we hear is a fusion of the sounds "out there" and the memories of all that we have ever heard before. It is in that sense that the "beauty" which we hear or see is not "objective" but a *combination* or blend of objective and subjective ingredients. All modern scholarship in the psychological and social sciences, in which this analysis falls, would accept this formulation as axiomatic. The variety of experiences of a work of art that comes down through the centuries is formidable.

The *St. Matthew Passion* was for Bach the essence of divine worship, as it is still, to a certain extent, in the Protestant churches of Germany. We cannot declare this of a certainty, but we may at least speculate that the pious Bach would be horrified at the performance of this *Passion* in Carnegie Hall, to an audience of varied professions of faith, conducted by Protestant, Catholic or Jew, and finally applauded and

criticized in the newspaper for qualities which were totally foreign to the intentions of the composer. This is not a matter of "competence" but of the consumer's background. To a greater or lesser extent this interpretation holds for any other work of art.

Bearable Discords

A similar comment may be made on the formalistic character of a work of art. Burney, who was not a romantic, but lived during the period of enlightenment, was of the opinion that "some of the discords in modern music, unknown until this century, are what the ear can just bear. . . . But I am convinced that, provided the ear at length make amends, there are few dissonances too strong for it." Dissonances, when the "ear makes amends," may become pleasant. Disunity has been redefined through the accumulated personal experience as unity. But, of course, there is much more than

unity; there is tension, suspense and novelty, which are subjective definitions of things.

The audience, whose perceptions vary with their cumulated experience, will fluctuate in their aesthetic satisfaction. Beethoven's Fifth, once so exciting, is literally tiresome to many a musician and busy critic. Beethoven did not write his great symphony for the critic whose profession requires that he listen to it ten or fifteen times a season. Its objective characteristics, if they can be determined, remain the same. What the human being does with it, how he appreciates it, is not entirely within the realm of his own efforts and patient persistence. When satiety sets in, he cannot possibly recoup the aesthetic pleasure that he once experienced.

Performers once upon a time displayed what to us seem strange conceptions of the structural unity of a work of art. Liszt used to embellish the *Moonlight Sonata* with trills and

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chords which were not in the score. Chopin, who felt insulted by such liberties, wrote to one of his friends about Liszt: "Today, when he plays my works, he no longer adds so much as one note—not since I paid him a few well-salted compliments! I'll say this to anyone: If you want to play my things, play them as they are written." Robert Schumann reviewed a concert of the Gewandhaus orchestra in 1840, at which Concertmaster David played Bach's *Chaconne* (written for violin alone), accompanied by Mendelssohn. Schumann commented that "there are those who claim the Bach compositions for violin alone are so well-formed that it is impossible to imagine an additional voice, which Mendelssohn proceeded to disprove in a most beautiful manner by embellishing the original with all kinds of passage work which was a delight to hear. The old Cantor himself could have had a hand in it. It is of course possible that Bach conceived of his *Chaconne* in that form—for every composer usually thinks of his composition as complete and perfect, however much the

virtuoso performer might refuse to admit it—but he certainly could not have *heard* it in such ultimate perfection." In those romantic days when composers had not yet been revered as they have been more recently, symphonies and concertos were often dismembered and miscellaneous solos interpolated even by Chopin himself.

* * *

How, then, are we to resolve the dilemma between permanence and change? It resolves itself by an old-fashioned compromise. To a certain extent, there is autonomy of the stream of aesthetic tastes from many of the social forces. But this autonomy is by no means complete. What is usually not realized is that the art tastes are actually rooted in the habits and attitudes of the people and have an inertia of their own and do not react to every current of social change. This gives the illusion of permanence and of introspective certainty. On the other hand, the forms of music are mightily influenced, not only by their own antecedent historical forms, but also

by a large number of social forces: the technology of instruments, the forms of patronage, the degree of leisure, the competitive lure of other forms of social activities, the functions which music performs in the social organization. Music does not have an immaculate conception, but it has its own ancestry and environment. The problem is therefore more difficult than the pat concepts of universality and relativism, of permanence and change.

If I may conclude on a hortatory note: The leaders in the field of music, as the leaders in any other intellectual field, must penetrate beyond the casual clichés which have entrenched themselves in our thinking. The artist fraternity has often enjoined the intelligent population to study the arts and to acquire thereby a "liberal" education. Such injunctions are needed from time to time. However, the reciprocal injunction is just as pertinent. The artist, too, needs a liberal education, an education which will permit him to see the practice of his art, not only in the restricted professional boundaries, but also in relation to



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the totality of life as it is analyzed by those whose profession is to analyze the social life of which the artist is only a part. For this purpose it is not enough to study the history of musical styles, but also to study the consumer, his human nature and the social life in which he has his being. >>>

Professor John H. Mueller, Chairman of the Department of Sociology at Indiana University, is the leading authority in the field of sociological aesthetics. Among his many publications is The American Symphony Orchestra, a history of the symphony orchestra movement in this country.

THEY STRING TOGETHER!

(Continued from page 22)

Besides vacation travelers, convention-goers often put the directory to work. Take Dr. Joseph Tucker, a viola-playing gynecologist, as an example. Medical conventions draw Dr. Tucker away from his home several times each year.

In both Florida and New York, Dr. Tucker has called upon the directory to provide him with pleasurable evenings of music-making,—in both instances with great success.

At his Chicagoland home, Dr. Tucker is a part of a male string quartet,—all of whom are members of the "Amateur Chamber Music Players." These four men have been making superior music together for about eleven years, just for the pleasure of doing it.

Other members of the group are Dr. Leslie Rudoy, a violin-playing optometrist; Warren E. King, a lawyer and tax consultant who plays cello, and Mort Schaffner, a tobacco salesman who plays second violin.

These men occasionally receive calls from out-of-town members of the amateur players who are in Chicago looking for a relaxing evening of chamber music. They are happy to oblige.

All these devoted amateur players find their music-making rewarding in many ways. "An escape from the chores of the day," Schaffner terms it. "Challenging" and "satisfying" are two other words often used to describe the benefits that come from such musical get-togethers. >>>

BACH'S MASS IN B MINOR

AS THOUGH an angel's hand had touched my brow
And angel fingers wove themselves in mine,
I seem to rise above the Here and Now
And walk amid the timeless and divine,
Where tranquil waters flow, and fadeless lanterns shine.

And while the choring voices blend and soar,
Merged with the orchestra's high-winding stream,
The dusty world's dissensions wound no more,
But I am acting out a greater theme
On some more luminous stage, above life's shadow-dream.

—STANTON A. COBLENTZ



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MUSICIANSHIP IN PIANO STUDY

(Continued from page 36)

this background fails to stress the differences, and pupils play all composers with the same touch, shading, dynamic range, pedaling and tempos.

A Bach *molto allegro* is generally not as fast as in the music of later composers. The pedal is used sparingly in his music. A *forte* in Mozart is seldom played with the virility required in Beethoven's mature works. Chopin's music uses the pedals considerably. The same pedaling in Beethoven would spoil many passages in his sonatas. The thickness of tone in Brahms' work, employing the full weight of the arm, would destroy the charm and clarity in many of the compositions of Chopin, Beethoven, Mozart and Bach.

Talented students who are ready for advanced work with a master teacher are under a considerable handicap if they have not been trained to make these distinctions in performing the works of different composers. We are over-supplied with promising students who possess brilliant technical command of the piano, but who have little to communicate in the way of the nuances and inflections that properly belong to a given composer.

They come to the master teacher for coaching and play a Liszt Hungarian Rhapsody with fire and dash. They play other works and the good man begins to squirm inwardly. When they finish he tells them how well they have done, but it will be necessary to study a year with an assistant teacher to develop clarity and sensitivity of touch before coming to him. To their shocked surprise they are told to study a good deal of Bach, Mozart, Schumann and the smaller works of Chopin.

Some students will follow this advice and be the gainers for it. Others will shop around until they find someone who will take them in person. The rest will enter some music school, or return home and abandon the idea of any further development of their talent.

The moral to the story is that there is a shortage of musicians among those who teach piano at the elementary and intermediate levels.

Many of them have a thorough grasp of the technical demands of the instrument and the methods by which children can be taught to play. They know how to develop skill in note reading, feeling rhythm, keeping time, playing *legato* and *staccato*, phrasing, following expression marks, pedaling and memorizing.

But their shortcomings are displayed in the way they approach the serious composers at the lesson. The approach is identical to that used with hundreds of pure teaching-pieces such as *The Fountain*, *In the Camp of the Gypsies*, *Avalanche*, *On the Meadow*, *Cottontail*, *Peasant Dance* or Durand's *Waltz in E-flat*. The pupil's attention is called to key signature, the touch required for melody and accompaniment, the technical problems, the expression signs, the patterns to look for in reading the notes, the pedaling, the general mood, the tempo, and helpful guides to memorizing.

This is a good start in studying the works of the great composers, but it is not enough. Pupils need to know that Bach wrote his compositions for a clavichord, the tone of which was clear and brittle. He knew nothing of the resonance of the modern grand piano. Life moved at a slower pace in the seventeenth and eighteenth centuries, and the Minuet was the popular dance among the nobility. Bach was an outstanding organist and often made use of the non-*legato* touch of the prevailing organs in his clavichord pieces.

The background of Mozart plays an equally important part in projecting his piano music with taste and distinction. Mechanical improvements in the piano attracted Mozart's attention around 1777, and he wrote twenty-five concertos and nineteen sonatas for this instrument. The Viennese pianos with which he was familiar had a shallow touch and small though sensitive tone. His biography shows the influence of a growing school of French and Italian opera composers toward greater freedom in melodic and dramatic writing. The dramatic aspect is seen in his use of the accent and sudden contrasts of volume in his piano

works. Compared with Beethoven, he handled the instrument with caution and restraint. The piano was a comparatively new instrument in his day, and the tonal effects of the clavichord and harpsichord shaped his style of writing.

What were the qualities of these keyboard instruments? The tone of the clavichord was thin, metallic and moderately strong. It could be delicately graded as to force, but it lacked the power of the harpsichord for public use, and the latter became the standard concert instrument until the piano was fully developed.

Refinement, clarity, delicacy and moments of dramatic intensity are characteristic features of Mozart's piano music. In keeping with the thinnish tone of his instrument, the playing was primarily pure finger-work, with a quietly held arm. Arm weight was incidental, as the lighter action and sweeter tone of the Austrian pianos were influenced by qualities of the clavichord rather than the harpsichord. The second half of the eighteenth century marked a period of formalism in expression, and in music, external charm of tonal patterns and qualities was emphasized over expression of sincere personal conviction or feeling. Strict observance of form became exalted during this classic age.

I do not hold that knowledge of the historical setting of every important composer and the appropriate style of playing his works will develop maturity of playing in all pupils. Students lacking the talent or ambition will not ripen into finished pianists, no matter how good the teaching is. But for those with the aptitude and aspiration to study the piano seriously, it is a distinct handicap to lack guidance to an awareness of the qualities that distinguish one composer from another. This ought to be well under way during the intermediate grades of study.

Yet if those with the background to give such instruction confine themselves to teaching only advanced students, the work in the earlier grades will tend to be stunted as it falls mainly into the hands of teachers who emphasize technical facility at the expense of musicianship and sensitivity. ▶▶▶

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In and Out of Tune



SIGMUND SPAETH

RECENT broadcasts and TV appearances with such interviewers as Mike Wallace, Tex McCrary and Barry Gray (not to speak of the Metropolitan Opera Quiz) have served to crystallize certain opinions merely suggested or tentatively advanced in this column in the past. Among the most important are those affecting musical comedy, operetta or light opera as it exists in America today.

It has been hinted repeatedly that this type of stage material is not only our most significant form of musical expression but actually far superior to anything else of its kind in the modern world or at any time in the past. As a result there have been horrified questions such as "Do you mean to include Lehar, Johann Strauss, Offenbach, even Gilbert and Sullivan?" The answer is "Definitely Lehar and Offenbach; Strauss except for his unique waltzes, possibly even Gilbert and Sullivan."



CONCERNING Franz Lehar and the other minor European composers of light operas there is no possible argument. Their work simply does not compare with that of Rodgers and Hammerstein, Rodgers and Hart, Cole Porter, Jerome Kern, George Gershwin or Irving Berlin at his best. The Strauss waltzes are incomparable, although all of the Viennese type, whose tradition is now shrouded in an almost impenetrable reverence.

Jacques Offenbach wrote some charming tunes, with an infectious gay spirit, but could hardly be accused of melodic inspiration, especially when one remembers that his two best known themes are the cheap, banal *Barcarolle* and the deliberately vulgar *Can Can*. Neither Johann Strauss nor Offenbach ever wrote as fine a melody as Gershwin's *Summertime*, Kern's *All the Things You Are*, Porter's *Were Thine That Special Face* or Rodgers' *If I Loved You*. Arthur Sullivan represents a higher level of musical invention, but he was at his best in patter songs, where Gilbert's words were all-important.

WHEN one considers complete musical shows instead of individual numbers, the balance is even more strongly in favor of our native product. The Strauss *Fledermaus* is a charming musical farce, without a semblance of reality or conviction, and Offenbach's *La Perichole* has recently proved itself an appealing satire for musical sophisticates. But can either of these works be compared with such masterpieces as *The King and I*, *Carousel*, *South Pacific*, *Show Boat* or *Kiss Me Kate*, much less the universally acclaimed *Porgy and Bess*? These are really "plays with music," dealing with important subjects and presented with a realism and dramatic integrity entirely foreign to the older style of musical comedy.

The simple songs of Stephen Foster have passed the test of time, and are accepted today as classics of their kind. A similar permanence is already guaranteed to the best efforts of our outstanding "popular" composers of today. Their songs will be heard a hundred years from now, just like those of Foster himself. It is time we broke through the mist of reverence and tradition to examine honest values in the lighter music of our day. ▶▶▶

SCIENCE AND MUSIC

(Continued from page 20)

science penetrate one another more closely than in any modern age."

Science and the arts alike are creative; alike they are seeking for truth, for explanation. And, in both cases, the test of validity is purely one of *satisfaction*. We have no test for the truth of a scientific theory; a theory is accepted and endures only because its author and others find it satisfactory. Surely the same can be said of the creations of the artist.

And indeed neither the scientist nor the artist really asks that his creations satisfy anyone except himself. Many individuals, of course, hope that their creations will satisfy others; some of us like applause. But those of us who look at the creations of others may in turn insist that we be satisfied before we accept them.

There is excellent precedent, then, in both science and the arts, for the right of the individual to like what

he likes, and no more. I remember, as an undergraduate, being told by an English professor that good poetry is that poetry which I like; I heartily agree. This is my own particular bias in the sciences and in the arts. I grant to each creative individual the right to create what he chooses, but I reserve for myself the right to accept or deny his creations. Nor can I become very concerned with the opinions of the experts. Professor Frederick Barry at Columbia used to say, "There are among my colleagues those who like Bach and those who pretend to like Bach. As for me, *Tristan* can make me cry like a baby—and it can't be erotic, not at my age." I am sure Professor Barry could have been told why he *should* have liked Bach, but, like him, I remain unimpressed. In brief, I like what I like, and that is my only personal criterion.

Reasons for Taste

This immediately raises the question, why do I like what I like? A very good case can be made for the argument that I like what I *know*. Indeed I suspect that musical taste, among non-musicians, generally reduces to this. To extend the range of taste really means, it seems to me, to extend the range of experience. Of course I may end up liking one thing more than another, but I do not really detest any serious music that I know reasonably well. And naturally when I come to know one thing, it leads me elsewhere.

My particular interests in music happen to run mainly toward romanticism, a taste I acquired from my father. I acquired it primarily by being forced to listen to music, and of course what I listened to was the music that he liked. Ultimately when the opportunity arose to hear opera, my father suggested that there was no point in beginning with something trivial; I might as well start with *good* opera, and so my first opera was *Die Walküre*. This of course was a reflection of his own taste, but it helped to shape mine by exposing me to Wagner and the *Ring*. It led me to explore the *Ring* further, and then the rest of Wagner.

This familiarity led on into other areas; when I admired Lotte Lehmann as Sieglinde, then I was told

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I should hear her in her greatest role, the Marschallin in *Der Rosenkavalier*. Here was an introduction to Richard Strauss. And so it went.

What I am getting at is this: To attempt to develop interest in a certain kind of music is to attempt to transfer tastes. I am skeptical as to whether there are tastes that constitute "ultimate truth" but will bow to the expert in the sense that his experience is one of great breadth. Moreover, he probably knows the music that bears promise of providing the greatest personal satisfaction in the long run. At least he can guide the individual's taste to areas from which the latter may be able to choose that which he finds satisfying.

I think that youth should be exposed to serious music in large quantities. If the teacher can take advantage of particular characteristics of the prospective learner, such as a romanticism or even sentimentality among younger people, that is well and good. But the ultimate development of taste, it seems to me, can come only through the experience of *hearing the music*. There is no substitute, no way around this means of producing an interest. Similar remarks apply to an appreciation and understanding of science. >>>

Duane H. D. Roller is Assistant Professor of the History of Science at the University of Oklahoma. He is also Curator of the priceless DeGolyer Collection, a treasury of rare scientific documents, and has an honest enthusiasm for music.



"JUST BEFORE THE BATTLE" —

(Continued from page 24)

master is most patient," says the learned one. And patience and checking pays off in improving chordal intonation. (Good discipline is especially helpful now.)

INTERPRETATION. *Phrasing* means putting music thoughts together, where they tend toward logic, good design and beauty. Deep breathing is also an aid to phrasing. What notes should be emphasized?

Strive to cause the music to "sing," with good taste and expression.

Expression. We should use dynamics, stress, ebb and flow. Watch the markings. We sometimes neglect to play with thought, nuance and attention to detail.

Tempo. One judge told me at the finals in a state contest: "Moderatos are often played too slowly. More directors should rehearse their bands



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so they can play allegros without slowing. And of course, cleanly." We all might be careful to analyze our emotions as we face our bands. If we feel too strongly, we may ask our bands to play unaccustomed tempos.

Rhythm. Is it steady? Steady rhythm is a joy,—and the mark of a matured group. Are basses, percussion and horns with our beats? Are our beats definite and clear?

Balance. (Tonal and harmonic). Many basses are too loud, cornets and percussion likewise. Cymbals

should "shimmer" through the band, not dominate noisily. Cornets and clarinets usually balance better if played more lightly on the high notes. We directors can hear balance better by going to the back of the room. Listen to sections;—do they balance within the section?

TECHNIC. Here we find *precision* mentioned. We believe it means: "Playing together, definitely, cleanly." How secured? By careful drill and, of course, helped by good instruments with slick working valves,

"peppy" pads, good mouthpieces, and a pride and seeking for perfection by both director and performer.

Fluency. Notes that are mastered add to band *fluency*. More rehearsal is one of the answers here, perhaps both individually and as a group. When notes are mastered, style and artistry are available.

Articulation. You will be surprised to find more pupils than you think—if you don't check them individually—omitting slurs and using indifferent tonguing.

GENERAL EFFECT. Let's look at the division on the comment sheet called *spirit*. Contrast, accent and eagerness to interpret are needed here. Look at your group and smile before you play. Look alert and dress neatly,—these help. Caution: Do not direct with *too* much spirit;—you may cause over-blowing.

Sincerity. Judges usually are somewhat lenient here. They know that most bandmasters are sincere,—that they are trying to do a creditable job. However, it may happen occasionally that one of us can be penalized fairly for a lack of sincerity. Perhaps our bands mirror us more than we think.

STAGE DEPARTMENT. Have an entrance system the kids know and have rehearsed sufficiently. A well-organized impression is given the judges when our bands approach the stage in a mannerly, systematic way. Sitting quietly, with business-like expression,—all these add to our grade in *discipline*. Better check gum-chewing too!

Appearance. Uniformity is the thing. Same color socks and shoes. Ties of same color, hair brushed and combed. Sousaphone bells (all the brass for that matter) look much better after being glass waxed. Erect postures, cornets and trombones held parallel to the floor also add to our appearance.

INSTRUMENTATION. This is important, but judges are often rather kind-hearted here. Many say: "The proper use of what you have is the most important thing—"

SELECTION. The music should fit our groups. Judges sometimes are sympathetic as to our choice of numbers,—do not penalize too much. A warm-up march and an overture may seem a custom that's over-done, but many of us stand by them as

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WHAT CHURCH MUSIC?

(Continued from page 34)

to fill up time in what is called "The Opening Exercises" before the sermon?

(4) That music is necessary but a trifling, thorny matter in which it is wise not to become hooked . . . "the choir is the war department of the church"?

(5) That music is chiefly an advertising gimmick, attracting outsiders, a sort of department of entertainment?

(6) That music is mainly of value to the participants . . . choir members have a chance to show off . . . rather than a means of ministering to the worship of the congregation?

(7) That music is a gentle, refined art permitted in the sanctuary "for the comforting of such that delight in music"?

(8) That music is one of the elements . . . aesthetic and cultural . . . which is used as a means of elevating the artistic taste of the congregation and of the community?

(9) That music is a decoration, a sacrifice or offering to God?

(10) That *It Is No Secret* and *How Great Thou Art* are the ultimate in choir music for the morning worship?

(11) That Bach chorales, Vaughn Williams and Leo Sowerby are essential each Sunday?

(12) That music brings to stronger and clearer consciousness and to greater vitality our inherent religious nature?

(13) That music must bring to all worshippers a spirit of adoration, aspiration and reverence as well as a sense of assurance?

(14) That church music must help each soul to become more keenly and deeply conscious of itself, its supreme personal quality, its high and enduring worth?

Perhaps you will now want to evaluate your own attitudes and conceptions with the above questions, even if you have a fine position. Write out your answers so that you can study them later, before you make any final decision.

There is a little anonymous poem that seems to sum up this whole subject:

How many of us ever
stop to think
Of music as a wondrous
magic link
With God taking sometimes
the place of prayer,
When words have failed us 'neath
the weight of care?
Music, that knows no country,
race or creed,
But gives to each, according
to his need!

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THE BIG CHANGE

(Continued from page 30)

Music Bureau. On my first trip to the stockroom, I was amazed to see how much octavo music had been brought out by "popular" publishers. There were the recent hit songs, tunes from the current Broadway shows, many of the old "popular" tunes dating all the way back to the "gay nineties." All displayed the arranger's handiwork. They were in the radio idiom, not "written down," but still practical for school choruses. And they were in constant demand. Acceptance by school music-directors had been unprecedented.

In fact, the sale of "popular" octavo was so great that it was somewhat alarming. Was it a flash in the pan? Would the demand stop as abruptly as it began, leaving us with a big inventory of unsalable music? Would "popular" octavo supplant "standard" octavo in music education and greatly decrease the sale of the "standard" titles?

Popular and Standard

Well, what did happen? First of all, "popular" octavo did not supplant traditional choral music. It gained a large share of a vastly expanded market. "Popular" octavo may be as much as a third of the present volume, but obviously the sale of "standard" octavo has also increased greatly.

Most encouraging is the musical quality of the traditional choral music sold today. Choral music from every period of musical history, not excepting advanced contemporary composers, is sung by American school choruses today. More and more infrequent is the request for "easy" or "moderately easy" choral music. Today's school chorus-director asks for music of a certain type, style, period or mood. He has certain composers in mind. What he wants to conduct his chorus can sing.

There have been some casualties among the "standard" choral titles. Music which has nothing to recommend it except that it makes no technical demands on the singers is rapidly on the way out. Today's typical school chorus does not remain long in the "beginner" category. The singers gain reading skills

and vocal techniques fast.

Does "popular" music have anything to do with this? I believe it does. Down through the years progressive music educators have been saying, "You must begin where the child is." Putting it in other words, you begin with music the youngster knows, likes and has already experienced. Then you broaden his musical horizons and lead him to new experiences. Music educators have always accepted this principle but sometimes they did not realize that children's experiences in one generation are not duplicated in the next. How many of today's children have ever gone over the river and through the woods to grandfather's house in a sleigh?

The radio and sound movies changed all that. Nobody in the twenties and thirties could possibly fail to know what music the youngsters were hearing. When this new "popular" music became available in a form which could be used in the school music program, there was little hesitation in introducing it. And because they knew it and liked it, the youngsters in school choruses accepted it joyfully.

However, the "popular" octavo choruses presented a challenge too. They were not easy. Technics were needed to make them sound as the youngsters knew they ought to sound. Since they liked the music, and had heard it performed well, they acquired the technics in record time. Then, having acquired the technics, they found that the great, traditional "permanent" music could be an even greater experience.

So, it seems to me, the radio and sound movies, the great popular band-leaders, their arrangers and the "popular" publishers (who now are quite likely to publish highly advanced contemporary "serious" works) have all made a real contribution to music education. At least, the amazing progress made in performance standards by school music organizations began at the same time that "popular" publishers entered the educational field. ▶▶▶



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OUR POPULAR SONGS REFLECT AMERICAN LIFE

(Continued from page 26)

ularity between the 1890's and 1940's. It will touch upon three principal phases of American life during that time: our *language*, our *attitudes* toward our environment and our *transportation*. We may be nudged slightly across the yellow line infrequently but in the main will steer straight down these lanes.

Some of our lyric writers have had little education and their lyrics are the evidence. Others may have B.A.'s but their schooling did not include the specialized techniques of verse-writing. Some of its classic rules are as inflexible as mathematical formulas. In consequence, when some of our song lyrics are hi-jacked away from the music and are scrutinized solely as poetry, purists sometimes suffer nausea.

Notes and Syllables

Yet it is entirely possible that some of our doubtful lyrics have been written by men who took their English poets seriously but were faced by the necessity to fit words quickly into a musical pattern already written. It is one thing to set unhurriedly Tennyson's *Crossing the Bar* to music but quite different to face deadlines of yesterday.

At some point the writer may have the exact word or phrase to continue a thought sequence, but he is short by several syllables needed to fit the musical framework provided. Regretfully, he is forced to abandon "The moon above knows I'm in love" and write "The moon above, maybe, knows I'm in love, baby."

Without intention, many lyrics reveal their writers' sectional backgrounds. A writer whose primary schooling was in certain parts of the East does not hesitate to rhyme "Ida" with "cider." In *Gee but I Like Music with my Meals* we meet a man who had the right *idear*, since he filled the empty stomach while delighting the *ear*. Of course there is no reason why the phonetic sound of "r" should not be "ah," as pronounced in New England. Centuries of British usage are back of that sound and we are supposed to speak English. "Glory streams from heaven afar — Heavenly hosts sing Hal-

leluia—r." In *Betsy's the Belle of the Beach* Richard Carle rhymed *charms* with *qualms* logically, according to the way he heard them.

Some of our lyrics have lines that became catch-phrases of daily conversation. Others picked up and still preserve phrases and slang words that are now obsolete. *Go 'Way Back and Sit Down* as a song title came into the language of the early century to indicate "git lost," or "scram," or just "be yourself"; then the song itself got lost. *You're Not the Only Pebble on the Beach* set a theme that has been repeated in other songs such as *Why Should I Cry Over You?* (The reverse was *I'm Putting All My Eggs in One Basket*.) Into the language went *That's My Weakness Now*, temporarily, and *Pardon My Southern Accent* and *You're in the Right Church but in the Wrong Pew* and *Aren't We All?* Another one, *I Fall Down Go Boom*, sang itself into the language for a brief stay there.

Showing how transitory a popular word or phrase may be, compare "For every girl that's on the level there's a boy that's on the square," the long established meaning of "square," with a newer one exemplified by *A Square in the Social Circle*, or the modern meaning of the word as used by our teen-agers.

Naturally, lyric-writers have utilized current slang in their word themes, like *Twenty-three Skiddoo*. Now long forgotten, it meant "go away from me." The slang word "spoon" lived a long life as a rhyme for moon and the other oons (including "tune," pronounced "toon.") In the '20's it lost place to "neck" and "pet" but it is preserved for Americana in *How'd You Like to Spoon with Me?* and in "I want to spoon" from *By the Light of the Silvery Moon* and in countless other lyrics.

In another phase of our language the forced rhymes of our popular songs if laid end to end would be endless, as they are in our hymns also. "We will live on love and kisses — Cupid he will wash the dishes" vies with "On the cruiser Al-a-bam-a He was there at that pi-an-o." The kisses-dishes pairing is from the tuneful

Where the Red Red Roses Grow, which is one of many popular songs to preserve a record of the American desire for "a little bungalow," which could be rhymed more easily than today's ranch-house.

So far as English grammar is concerned, the use of "like" as a conjunction ("Why do I love you like I do?") was long ago established by our popular songwriters and today it has become common usage, approved even by some American and English scholars.

There are few archives that preserve the record of America's national attitudes toward people, things and the intangibles as do our popular songs. *Cocktails for Two* or *Two Cigarettes in the Dark* would have been scandalous before the first World War, when the tenets "Lips that touch liquor shall never touch mine" and "Tobacco is a filthy weed, it was the devil sowed the seed" were more widely accepted than in 1956.

Our attitudes toward the host of foreign-born immigrants can be exemplified by the songs on Irish and Italian themes. The former spoke English but with a brogue or colloquial words.

Few of the songs held the Irish immigrant up to ridicule, though many lyrics of earlier eras had been in that vein. From *I Long to See the Girl I Left Behind* through the Irish songs in the long Chauncey Olcott stage cycle, when he was the matinee idol ahead of Bushman in the movies, and into the later songs typified by *My Wild Irish Rose*, *Mother Machree*, and *That Tumbledown Shack in Athlone*, they were generally nostalgic, expressing a yearning for the "ould sod" or the intent to return to a colleen or mother faithfully waiting.

Our song reactions to the attempts of the Italians to express themselves in a new language were quite different, yet I recall no song of that period that had barbed lyrics. Our song-writers laughed with the Italians rather than at them. *My Cousin Caruso* was bombastic bragging about a supposed blood relationship with the great Caruso. *My Mariuccia Take a Steamboat*, which would bring her to America, and the other Mariu' who did the hootcha-ma-koo at Coney Island, and many others were jolly enough to be

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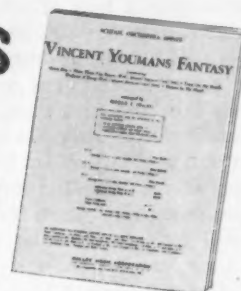
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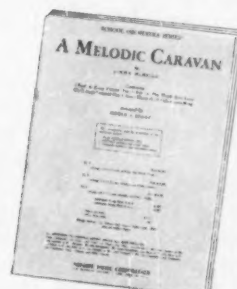
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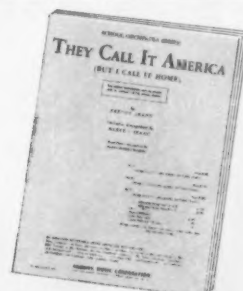
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tolerated, and often enjoyed, by the second-generation young folks.

Since the motor car did not come into wide usage until well into this century, and since our popular songs reflect each era, those of the '90's and of the early 1900's concerning transportation were identified most often with horse-drawn vehicles, steam-propelled river boats and coastal ships, urban electric cars, bicycles and trains as means of going places. Centuries of travel by sail and behind Dobbin had left their impress upon a host of songs, some of them like *Sailing* and *White Wings* still heard. "Joshua Ebenezer Spry" drove the old mare over to the county fair, and in a state of cider-full exhilaration "dropped both reins right out on the thill" on his return.

Just as the auto has not pushed the horse entirely out of the picture, we still have horse songs in about the same proportion. *Put on Your Old Gray Bonnet* ("while I hitch ole Dobbin to the shay"), *Thanks for the Buggy Ride*, *Wagon Wheels*, *Wild Horses* and *The Surrey with a Fringe on Top* exemplify the wide range of equine allusions.

Waiting for the Robert E. Lee recalls the most widely publicized river steamboat, while *Steamboat Bill* preserves the essence of packet-boat racing in lines such as "Fire up your boilers, let the old smoke roll—Burn up your cargo if you run out of coal." *Floatin' Down to Cotton Town* and *Here Comes the Show Boat* recall more placid hours of steamboating, as examples of the many.

Only three songs need be mentioned to demonstrate that the record of coastal shipping is preserved



—Courtesy, The Reporter

in song. *Sailing Down the Chesapeake Bay* and *Moonlight Bay* are still heard when beach or camp fires burn bright. *On the Old Fall River Line* recalls the now defunct boat-train from Boston to Fall River, the ocean swell off Point Judith, Manhattan's towers in the early morning mist, nostalgia unlimited. As to ocean steamers, that gay *Oceana Roll* is particularly interesting, with its stool and chair waltzing 'round the cabin singing "I Don't Care," since it exemplifies the allusion to an earlier song. *I Don't Care* had already been made famous by Eva Tanguay.

Transportation Songs

In the early century stock issues were floated for trolley lines in hamlets where the daily traffic between the C. B. Q. depot and Chautauqua Grounds on the hill could have been handled by one modern bus. The record remains in *Molly on the Trolley*, *Waitin' for a Streetcar* and others. *On a Sunday Afternoon* invited us to take a trolley to Rockaway. Add *The Last Three Seats for Smokers* and *You'll Have to Transfer* for the atmosphere and color of trolley riding, not to speak of the modern *Trolley Song*.

Every adult recognizes *Daisy Bell* ("A bicycle built for two") even though tandems are now seen only

in museums. An earlier version of the motor era's technique was *Courting on a Wheel*, the now obsolete colloquialism for bicycle. There was *Mulrooney on a Bike* and, two generations later, *My Bicycle Girl* and *Rolleo Rolling Along*.

America's railroad songs between the '90's and 1940's range from true folk-music to similar origins, such as *Casey Jones*, and to steam-car songs galore. In *Put Me Off at Buffalo* the porter called the wrong man, with dire consequences. *The Baggage Coach Ahead* typifies the sad ballads of the '90's, along with railroad travel. Among the multitudes of widely sung songs with railroading references are *I'm Going Back to Carolina*, *Toot, Toot, Tootsie, Goodbye*, *When That Midnight Choo-choo Leaves for Alabam*, and, much later, *Shuffle Off to Buffalo*, *Fare Thee Well, Annabelle*, and *The Atchinson, Topeka and the Sante Fe*.

That leaves only the automobile among our most-used types of transportation referred to lyrically. A vehicle which allows riders to travel great distances without schedules and with the privacy of personal transportation has been a natural song subject since its inception. Very early auto songs were *Love in an Automobile*, *My Auto Girl* and one still heard, *My Merry Oldsmobile*. *On an Automobile Honeymoon* was a natural development.

There is hardly a phase of driving that is not on the song record, by eras. *He'd Have to Get Under* (and crank up his automobile) came before self-starters. *The Little Old Ford It Rambled Right Along*, with jerking brake bands, small tires at



Lindbergh Songs in the collection of Sam De Vincent

60-pound pressures and flapping curtains. The end of the oo-gah, beep-beep, klaxon era is on the record in *I'm Wild About Horns on Automobiles* ("that go ta-ta-ta-ta"). *Fifteen Kisses on a Gallon of Gas* and *Parking in the Park with You* verify the earlier forebodings of *Keep Away from the Fellow That Owns an Automobile*. Revolutionary changes continue into the present: *The Trailer Song* ("roamin' in a home on wheels") and the truck driver's *My Ten Ton Baby*.

Any study of our popular songs as archives of our changing language, attitudes and methods of transportation is specialized American history, and truly musical Americana. ▶▶▶

YOU can sing your way to a knowledge of American history, according to Sam De Vincent, of the group known as "Nancy Lee and the Hilltoppers," broadcasting over station WOWO, Fort Wayne, Indiana, since 1945. More than 2500 old songs have been presented on this program, many of them thus heard for the first time on the air.

As a result the radio listeners began to send in historic sheet music of all kinds, which Mr. De Vincent has made the nucleus of a collection now numbering well over 25,000 individual numbers, plus innumerable song books, folios and hymnals.

Sam De Vincent was nine years old when Lindbergh flew across the Atlantic and automatically became his personal hero. He began at that time to take an interest in songs about the famous flier and now possesses one of the world's largest collections of Lindbergh items. Special interest has been drawn to this collection through local showings of the popular motion picture, *The Spirit of St. Louis*, in which James Stewart plays the role of Lindbergh himself.

Other categories in the De Vincent collection include songs about baseball, aviation in general, automobiles, railroads, the Civil War and various details of national politics. In all truth, one could pick up considerable information on America's past by simply browsing through such a fertile field of musical Americana. ▶▶▶

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EVERY cymbal of high quality contains virtually all of the notes, or their harmonic complements, in the scale. Any single note dominating the tone of the cymbal immediately stamps it as of low quality.

The only variance between different cymbals of similar type is in dominant pitch and in different reaction to sympathetic vibration. Response of some cymbals is faster than others of the same category. This simply means that one cymbal reaches full vibration faster than another. There is no such thing as a first class cymbal tuned to C, D, etc. The only difference that can be detected is high, medium or low pitch. A good cymbal is always *in tune*. If you bear these simple, basic factors in mind when selecting cymbals, you will be sure of purchasing those that are suitable for your purpose. Naturally, individual tastes vary. The fluctuations in cymbal tones are the only true means whereby a percussion expert can distinguish his type of cymbal work from that of another.

With the dance percussions the most important and perhaps the most difficult requirement to fill is "Hi-hats." (These are also known as "Highboys," "Highsocks" and "Sock" cymbals). Hi-hats of the best quality are expertly matched at the factory and tied together so that there will be no difficulty in obtaining a matched pair. In choosing Hi-hats a percussionist should hear two or three different pairs before making a final selection. Matching a new cymbal to an old one is also an



The author with percussionist Schuessler and Arthur Fiedler of the Boston Pops.

interesting problem.

It should be pointed out here that since new cymbals have to be "broken in" (much the same as a trumpet, violin, etc.), expert selection is important. A new cymbal matched to an old one might not sound too pleasing to the ear at first. However, after a week or two of playing this combination, the drummer will find that the tone will blend into what we call a "marriage." The most popular sizes in Hi-hats are 14", 15", 13" and 16" in that order.

The following are the other main types of cymbals used in dance band percussion: Bounce, Bounce-ride, Ride, Crash, Be-bop, Fast, Splash, Sizzle and Swish. A Bounce, Ride or Bounce-ride is used for open stick work in sustained beats. In thickness they run from medium heavy down to extra thin. A Crash cymbal is used for one or two distinct cymbal blows and is not made for prolonged or sustained riding. This type of cymbal should be no heavier than medium thin and the most popular is definitely thin. Splash cymbals are special, small, thin cymbals used by drummers for trick work. They are

not common in most set-ups. Be-bop cymbals, perfected in recent years, are specially made, tapered cymbals developed for prolonged riding. They are somewhat similar to Bounce or Ride cymbals and are increasing in popularity. Sizzle cymbals come in any weight, usually from 18" to 24", with sizzle rivets installed. This type of cymbal has a metallic quality in its tone and also dies down quickly. It must be continually played to sustain its tone. Swish cymbals have a turned-up edge which gives them a "pangy," Chinese type of sound. The Swish is most popular for use in Dixieland music.

Thin cymbals are usually lower in pitch than medium or medium heavy. There are exceptions, however, and these are no doubt responsible for the misconception held by many drummers that the opposite holds true. If you want high-pitched cymbals, try to use the heaviest in whatever type you are looking for.

As pointed out earlier, Fast cymbals are those that reach full vibration quicker than others of the same type. This factor is governed by the amount of metal in the cymbal. The less metal, the faster the cymbal will speak. Therefore, thin and small

(Continued on page 54)



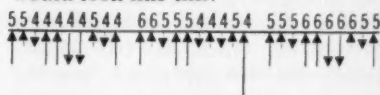
The writer of this practical and informative article is Vice-Pres. of the Avedis Zildjian Company of Quincy, Massachusetts, manufacturers of cymbals and gongs. Mr. Zildjian's long experience in this unusual field of music gives real authority to his factual statements and helpful advice.

HARMONICA METHOD

(Continued from page 16)

away from the hole, you draw out. An entire octave can thus be played by using only the holes numbered from 4 to 7.

The length of each arrow suggests the length of the note, at least relatively, making it possible to diagram an entire melody through a series of numbers and arrows, without a single note of music. For example, the familiar tune of *Rousseau's Lullaby* would look like this:



In the introductory booklet now being distributed through music stores no less than 34 universally popular songs have been diagrammed in this fashion, including some hymns and carols and such lively material as *Dixie*, *Camptown Races*, the *Marines' Hymn*, *Skip to my Lou*, *O Susanna* and the *Caisson Song*. It is safe to predict that millions of new devotees will be added to the already vast army of harmonica enthusiasts by way of this revolutionary approach. ▶▶▶

MUSIC FESTIVALS

(Continued from page 7)

of seven chamber music works by Paul Hindemith.

At the *Perugia* twelfth Sagra Musicale Umbra, September 2-October 2, the emphasis will be upon concerts of polyphonic music and sacred works. Lesser known compositions and a few world premières will be among the unusual aspects of this festival, in which four orchestras and five choruses will participate.

Salzburg, *Edinburgh* and other traditional festivals will of course take place as usual.

Finally, in Helsinki, Finland, there will be a *Sibelius Festival*, June 8-17. Completely Finnish in character, this festival will add to the works of Sibelius contemporary Finnish music and Finnish folklore, performed solely by Finnish orchestras, conductors and soloists.

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"SOUNDING BRASS AND CYMBALS"

(Continued from page 52)

cymbals are normally the fastest.

The most popular sizes of band cymbals for average school organizations are 14", 15", 16" and 13" in that order. This can serve as a rule of thumb for selection, although band cymbals may range from 10" through 24". The weights of band cymbals vary from heavy to medium. Usually the thinner the pair the lower the pitch, and, conversely, the lighter the overtones. Heavy cymbals are more martial in tone than medium and are preferred for use in a drum and bugle corps. Larger band cymbals (16"-18") are usually thinner, since the weight of the heavier instruments is too great for most players.

The most popular thicknesses are medium and medium heavy in all diameters. Most bandmasters will

appreciate the need of a variety of cymbals after experimenting with various types during rehearsals.

The next logical step is to the concert band or symphony orchestra. Both of these use much the same types of cymbals. A pair of medium 18" concert or symphonic cymbals is more or less standard equipment. Usually these are paired the same way as for the marching band, seeking a compatible blend of tone. The trend today is towards medium thin, to obtain the light "French" tone. Such experimentation brings out the many varieties of tonal color through the use of different diameters and thicknesses.

The well-equipped orchestra or concert band of a high school or college should have at least the following cymbals: One pair of match-

ing band cymbals (14" to 16"), one pair of rather large, medium heavy cymbals (17" to 19"), one pair of extra large, medium thin cymbals (20" to 22") plus two or three smaller suspended cymbals (one 13" or 14" thin cymbal, one 17" or 18" medium cymbal). This basic list will cover the requirements of the average repertoire of most musical organizations.

A word should be said about broken cymbals. Quite often cymbals will crack through misuse or accident. Unfortunately cymbals cannot be guaranteed, for many reasons. One is the manner in which they are played. Cymbals, like drumheads, are directly struck, putting them under more strain in actual playing than any other instruments. A second reason is that topnotch cymbals are of such high temper (extremely necessary for good tone) that it is impossible to guarantee their durability. A small crack in the edge of a cymbal, one-half of an inch or less, can be ground out on a grinding wheel. Drilling holes at the edge of a crack or grinding out a "V" are only temporary measures that will retard further cracking for a short time only. Anything larger than a half-inch crack cannot be ground out without changing the tone of the cymbal for the worse.

Heavy cymbals cannot be thinned down to dance-cymbal thicknesses, because once the metal is formed and the cymbal is "broken in," a major change will ruin the tone. Buffing a cymbal is also a ticklish problem. Unless buffed by an expert, the cymbal can easily be ruined. Excessive heat will take the temper out and will leave the cymbal full of "dead" spots.

Three things are recommended to minimize cracking of cymbals. A cymbal bag, if properly used, will prolong the life of a cymbal. A bag will not only protect the cymbal from physical maltreatment, but will also give the cymbal-player respect for his instrument. The use of an ordinary wooden handle, with a nut and bolt for attaching it, has caused many broken cymbals and also chokes much of the cymbal tone. A third recommendation is the selection of cymbals big enough to do the job. No matter how well made, a pair of overworked small cymbals will be subject to early breakage. ▶▶▶

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CHILDREN'S CONCERTS CAN BE SUCCESSFUL

(Continued from page 32)

cert in 1956, for instance, Mozart himself (!) appeared for an interview. Mozart was one of the teachers dressed in a George Washington costume, and in a few sentences of dialog before each number, he and Mrs. Porter brought out the circumstances under which that number had been written. A similar stunt was used in the Brahms program this year, when a local piano teacher, who in real life is teased about his resemblance to Brahms, had a conversation with Clara Schumann (Mrs. Porter) and the Schumann children (the audience). For the Legendary Music program, dancers dressed as Billy the Kid, Huckleberry Finn, the Swan, and a skeleton (for *Danse Macabre*) flitted across the stage. In the Americana program, children dressed as soldiers, cowboys, plantation workers, etc., illustrated the various phases of American life. The children love these bits of pageantry, but great care is taken not to continue it while the music is being played, for then the music must be the sole focus of attention.

Each program is built around a central theme. There have been, besides the ones mentioned above, programs of marches, programs of fiesta music, programs of fanciful music, programs of theater music, programs of music for dancing. These ideas are worked out by the school music supervisor and a committee of teachers, in consultation with the conductor, Mr. Katz. Sometimes the programs are just general in nature.

Now we hear some very special applause, as a sixteen-year-old boy walks onto the stage. He is the first of the young soloists on today's program. We are struck with his poise, with the professional way he conducts himself, and then, as he plays a movement from a piano concerto with the orchestra, we gasp at his ability. He, with seven others and several alternates, was chosen in a competition last spring, open to high school students of the area. Besides pianists, string and woodwind players and also vocalists are selected, two soloists for each concert. It is an exciting thought that here are eight

young people who have the opportunity of playing or singing with a real symphony orchestra, before a large and always enthusiastic audience! And through the years, there have been few, if any, who have not met this challenge with a wholly satisfactory performance.

Here comes Mr. Park to conduct a regular feature of these concerts, the time when the audience sings. To hear 2500 voices raised in song is an experience few will forget. Usually it is a seasonal song which is sung, or one which has a special connection with the theme of the program. It is sung in a whole-hearted fashion which probably raises the roof of Memorial Hall several inches a year. Songs sung in past concerts include lullabies by Mozart and Brahms, *America the Beautiful*, *The Battle Hymn of the Republic* and *Jingle Bells*.

Next Mr. Katz presents the members of one section of the orchestra, and a demonstration is given by the first chair player of each instrument. These musicians know children, and the children love it. Surely this is one way of arousing interest in the often neglected stringed instruments!

But that is not the only incentive. For the last of the season's concerts, the whole affair is moved to the Fieldhouse of the University of Dayton, which not only holds an audience of over 5000, but also has a basketball court for a floor, with room for a huge orchestra. Yes, the children of the public schools join the Philharmonic players on this occasion for a combined performance involving a special chorus of 1500 voices and a special orchestra of 300 instruments. The result is electrifying! The music is found in their own school singing-books, orchestration and all, and no combined rehearsal is therefore necessary. In the evening, the parents are invited to hear the



—Courtesy, The Reporter



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same program, somewhat augmented, in celebration of Music Week.

Several decades ago, Dayton had the reputation of being a rather unmusical city. Music among children was limited to the usual piano lessons and a few rather feeble school bands. For adults there was one small series of concerts. Several conductors had valiantly tried to establish a symphony orchestra, but without success. Now the picture has changed. Dayton's school music system, and that of the outlying districts, too, is well organized, healthy, and active. The number of musical organizations among adults has increased markedly, both local groups and concert series. The Dayton Philharmonic Orchestra weathered two stormy decades which wrecked more firmly established or more wealthy orchestras in other cities, and this year had a season ticket sale which almost filled the hall—a new record. Dayton no longer has to hide behind the skirts of its musical neighbors; it may be called a musical city in its own right! ▶▶▶

LOOKING AHEAD

(Continued from page 5)

ish violinists.

The competition for new violins will be conducted in Poznan November 1-15, 1957; and the International Wieniawski Competition for young violinists will be held December 1-15, and will extend for six weeks thereafter. Information governing entry rules in either the violin-making or the Wieniawski Violin Competition may be obtained through the Embassy of the Polish People's Republic, 2460 16th Street, N.W., Washington 9, D.C.

The Netherlands Radio Union is again offering a course for orchestral conductors at Hilversum, June 17 to July 20, directed by Willem van Otterloo and Albert Wolff. Examinations for candidates will be held at Hilversum June 13-14, and applications should be sent in as early as possible. Further details can be secured from the Committee for Netherlands Music, at the office of the Consulate General, 10 Rockefeller Plaza, New York City.

FROM OUR READERS

IT occurred to me that you might be interested in seeing a list of articles taken from *Music Journal* and used over the past year in *The Braille Musician*.

Because these articles cover a wide variety of musical taste and are short, incisive and stimulating, they were particularly appropriate, I felt, to the needs and interests of our blind readership. As you well know, the task of the editor is to select material that is suitable without being stereotyped, instructive without being pedantic, and colorful enough to arrest attention and maintain interest. These are qualities which I have found consistently present in *Music Journal* and which is why your magazine is so well represented in *The Braille Musician*.

Needless to say, we are grateful for the privilege of using articles from *Music Journal*; we feel it has helped to make our magazine a better one in every way.

—William Farmer, Editor
The Braille Musician

THE March issue of *Music Journal* was a beautiful piece of work in every way. What struck our entire family immediately was the "eye appeal," which automatically encouraged a reading of the contents, which in turn proved most rewarding.

We were particularly interested in the charming sketches of great composers by Richard Loederer, accompanying Paul Nettel's informative article. Are these pictures available to schools and colleges, as well as private homes? If so, how can they be secured?

—Claire G. Lane,
Douglaston, N. Y.

(The Loederer sketches definitely are available to anyone interested in securing them. A full set includes pictures of 22 famous composers, plus biographical notes, handsomely packaged, and practical for framing, scrap-books, etc. For further information write directly to the artist, Richard A. Loederer, 67 West 67th St., New York City.)



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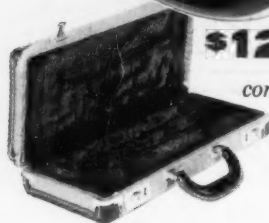
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